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J U N I O R **ARTS & ACTIVITIES**

THE MAGAZINE FOR THE ELEMENTARY TEACHER OF TODAY



VOLUME 15 • NUMBER 3
APRIL 1944
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PETER TSCHAIKOWSKY
(See page 47)

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Letters

Dear Editor:

I am very favorably impressed with the two numbers of *Junior Arts and Activities* which I have received. It seems to be a magazine in which the helps are ready instead of having to have a lot done to get them ready. Perhaps I am lazy; but it does seem that teachers need some timesavers if anyone does.

Very truly yours,
L. H. R., Colorado teacher

Right you are, Miss R. It is our hope to lighten the burden of busy teachers as much as possible but with a word of caution. In the process of lightening your burden we don't want that factor to become one of presenting uncreative material which will not develop the whole child as much as is possible.

Dear Editor:

Yours is the first magazine that I have found everything practical and usable. This is my ninth year of teaching and in that time I have tried all sorts of helps for teachers hoping to find something that would really be stimulating and useful. Your material is something by which the pupils learn by doing.

Sincerely,
L. R., Illinois teacher

Of course that is our aim—to make every single page of *Junior Arts and Activities* useful in the classroom. As we grow, we hope to do more than that. We hope to help teachers vitalize their own concept of teaching, to help make each day in the classroom a happy experience. We believe the theory that contended, happy teachers will make well-educated, well-developed pupils.

Dear Editor:

Although I retired from the teaching profession I wanted to know your magazine, to see what it had to offer from an art teacher's point of view. However, the music series interested me most because I have never seen so much helpful material in any other general school magazine.

I intend to use *Junior Arts and Activities* this year to "catch up" on many of its topics just for fun.

Very truly yours,
R. C. K., Oregon teacher

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USING PROJECT MATERIAL

In the February and March issues of *Junior Arts and Activities*, Harold R. Rice gave descriptions of methods to use in making puppets. Now we have a folk tale made to order for a puppet show, "The Flying Ship" (page 12) has been designed for use with the unit on Russia but teachers of the primary grades can easily see how it may be adapted for use with younger children. There is an opportunity for practice in both the language and the graphic arts. Be sure to keep the dialogue simple—especially with younger children.

Since April 14 is Pan American Day, why not have an exhibit of art projects based on the "Crafts of Our Good Neighbors" which have been appearing in *Junior Arts and Activities*. This month's project (page 15) is an authentic craft of Colombia and should fit in admirably with this program. Many firms offer a type of clay which may be modeled and colored without the necessity of firing. Clay modeling is one of the best and least expensive of crafts. As far as we know there is no shortage of this item because of wartime restrictions.

We do not recommend that more than one or two hop frogs (page 16) be made for use in a single class unless some of the children want them for playing at home. However, if the class has embarked on a program of making things for shut-in children these toys would prove a very good item.

The suggestions for constructing a rabbit hutch (page 25) can be modified to suit any situation. Classroom teachers might consult the manual arts instructor, if the school has such a teacher, for additional suggestions.

Notice that the Easter card suggested on page 27 can also be used as a poster or as a notebook cover. The idea behind this card—that of reading the story of *Peter Rabbit* and then designing cards illustrative of the text might be applied to other stories. It encourages concentration on the reading and the utmost freedom for creative expression.

An additional thought for using the Easter bonnets (page 34). Just as
(Continued on page 3)

Material on

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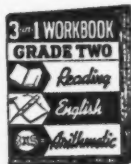
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USING PROJECT MATERIAL

(Continued from page 2)

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of various descriptions as the only cos-
tuming for dramatic play or assembly
programs. The effect will be novel and
stimulating.

We hope that teachers of primary, in-
termediate, and upper grades will make
use of the ideas for creative spring dec-
orations presented on page 40. Perhaps
their pupils' final designs will not re-
semble at all those which we have out-
lined. That does not matter. The basic
idea is to be creative and if the sugges-
tions given here can help stimulate the
boys and girls their purpose has been
fulfilled.

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THIS MONTH

April, 1944

Volume 15 Number 3

PETER ILICH TSCHAIKOWSKY

Illustration by Lucille Follmer

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From the Editor's Desk . . .



Yesterday we were reading a book about the problems of teachers and how intimately the general public, by its attitudes and opinions, is connected with the teaching profession and the well-being of both teachers and pupils. There was only one thing wrong with this excellent discussion—only teachers, administrators, those who are already aware of the facts, will have the opportunity to read it. The basic problem still remains and that is how to arouse public opinion so that its attitudes and opinions will be dynamic and forceful and productive of the results which all of us know can only come from the body of citizens.

It is not reasonable to expect that teachers should bear the principal burden of arousing public opinion.

What teachers can and should do is to encourage their pupils so that, as future citizens, they will be interested and informed in matters of the commonweal. A great deal is being done along these lines but much more is possible.

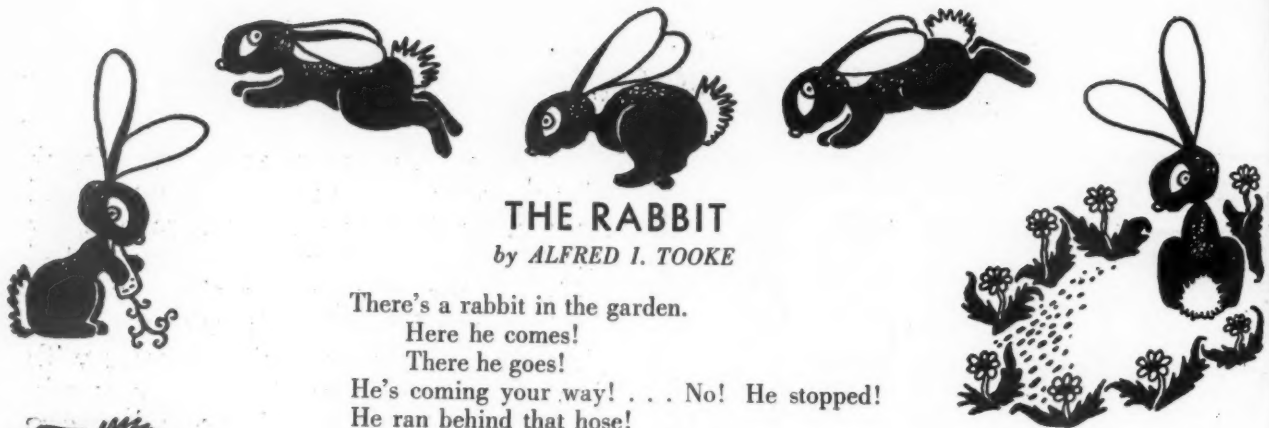
Of all things to stress, it seems to us, are the interdependence of all people and the interrelation of all activities. To put the matter more concretely and to cite an historical example, there was a time when industrial interests and agricultural interests clashed. It took a long time for these two groups to see that without the prosperity of the one the other was bound to suffer and that while education seemingly had little relation to industrial production or agricultural efficiency, once people were more highly educated these ends came closer to being achieved. No one person, group of persons, or class of persons can live effectively and successfully without the co-operation of all. No one activity can be isolated from other activities, no matter how remote they appear to be, without suffering.

Now this may be admitted by a majority of people but practicing the obligations which such an admission entails is the point wherein most people find difficulty. Because this involves understanding of others' points of view, setting aside of personal wishes in some instances, compromise, and—probably most important of all—looking to the future good while sometimes this may necessitate foregoing immediate and personal gain. The whole thing may be summarized as the triumph of humanitarian, ethical, Christian (if you will) principles over those opposed to them.

The need for the adoption of these principles in political, social, and economic fields is urgent and increasing with every day. Therefore, it may safely be said that inculcating those principles is the principal business of the teacher. A child who understands them will also understand the necessity for learning basic skills. He will also understand that he can best be of service to others by developing his own personality and his own talents, by being happy, energetic, and properly ambitious; in a word—by living.

Do you agree?

—Editor



THE RABBIT

by ALFRED I. TOOKE

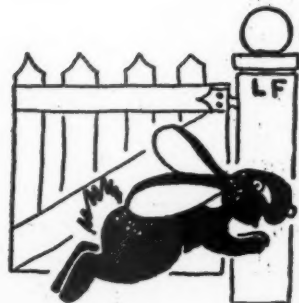
There's a rabbit in the garden.
 Here he comes!
 There he goes!
 He's coming your way! . . . No! He stopped!
 He ran behind that hose!
 Hey! Now he's in the lettuce bed!
 He's nibbling the greens!
 He's on the lawn . . .
 He's in the corn . . .
 He's hiding in the beans!



You'd better open wide the gate.
 We'll have to chase him out.
 He'll eat the corn,
 And in the lawn
 He'll dig a hole, no doubt!
Whoosh! Off you go! I scared him then!
 You should have seen him jump!
 He's in the chard . . .
 He's in the yard . . .
 He's gone behind the pump!



Where is he now? I guess he's done
 The disappearing trick!
 No!
 Here he comes!
 There he goes!
 Shut the gate!
 Quick!



The Land and People of RUSSIA

A UNIT FOR THE UPPER GRADES

by
ANN OBERHAUSER

INTRODUCTION

In recent months the growing interest in material regarding the allies of the United States in the present war has demanded that information be made available in usable form for the upper grades, at least. While it is desirable for children of the lower grades to become familiar with the people who are allied with us this can best be accomplished by reading simple stories and legends of the people. They are not yet ready to undertake a larger study.

It should be remembered that children in the upper grades cannot be expected to delve into the difficult questions of the political and economic significance of any country before they have had the experience of becoming familiar with the people, the resources, the use made of the resources of the land in question. It is this function which the present unit hopes to accomplish.

OBJECTIVES

- I. To introduce boys and girls to the land, people, and resources of Russia as mentioned above
- II. To provide them with a background of knowledge without which they cannot hope to understand this largest of their world neighbors
- III. To increase their admiration and respect for work
- IV. To provide facilities through which boys and girls may learn to work together in a democratic way
- V. To lead the boys and girls to an understanding of the part which the land plays in determining the destiny of a people and how they must work to overcome some of the natural handicaps (such as lack of sufficient water, unfavorable climate, etc.) which have been placed there
- VI. To help prepare young Americans to support peace and good will among men by knowing them better

SUGGESTED PRINCIPAL ACTIVITIES

- I. Dramatization of some of the legends of Russia
- II. Gathering material for a special Listening Hour of Russian music

III. Presenting a pageant in which the various groups of people which comprise Russia are represented

DEVELOPMENT

I. The country

A. Principal feature—its vastness

1. A map is of the utmost importance in this phase of the study.

B. Mountains

1. Which mountain range is most important: the Ural, the Caucasus, the mountains of eastern Siberia?

C. Rivers

1. The Volga

- a. Why is this longest river in Europe so important?

2. What other important rivers in Russia? Are they in European or Asiatic Russia?

a. Dnepr

b. Don

c. Ob

d. Lena

- D. Most of Russia is a flat plateau or plain.

1. The steppes

2. The tundra

3. Deserts

E. Lakes, seas, and oceans

1. What is unusual about the Caspian sea?

2. Why does Russia need such cities as Leningrad?

F. The cities

1. Where are most Russian cities located?

2. Why do you think this is so, after looking at the map?

G. The climate

1. Are any parts of Russia tropical in climate?

2. Semitropical?

3. Arctic?

4. The effects of the vast plains with few mountains are many.

- a. They are windy and cold in winter.

- b. They are hot and dry in summer.

II. The people

- A. There are many different races and nationalities in Russia.

1. Those of Slavic descent

a. Russians

b. White Russians

c. Ukrainians

2. Uzbeks

3. Tatars

4. Georgians

5. Armenians

6. Others

B. Location of these peoples

1. The Slavs in European Russia

a. Note Ukraine on the map.

2. Georgians and Armenians in the southern part of European Russia and in the Caucasus Mountains

3. Others in Asiatic Russia

4. Of course, many of these racial groups are now mixed throughout the entire Soviet Union.

III. How the people of Russia are governed

- A. The many parts of Russia are divided into

1. Autonomous republics

a. These possess a great deal of independence, having recently been empowered to create their own armies and make their own arrangements with foreign governments.

2. Provinces

3. Regions

4. Autonomous Areas

B. The Constitution

1. Provides for a president and a Council of the Soviets

2. The governments in the various sections are modeled after the government for the entire Union.

IV. History

A. One of the last countries of Europe to become "westernized" or "modernized"

B. Meaning of the word *Russia*

1. No one is sure but it is supposed to be derived from the name for a northern people who were sailors and who came very early to settle in northern and western Russia.

C. At first the seat of government was not at Moscow

1. The southern peoples were more powerful.

2. They traded with the peoples in Asia and around Constantinople.

D. They evolved a kind of political system with representations for the an-

cient tribes, the hereditary rulers, and the "boyars" or military and landed people.

E. Gradually the country became more or less unified.

1. Powerful tribes which came out of Asia and conquered Russia were in turn defeated by the Russians.

F. A desire for a great kingdom was fulfilled in the early Tsars (which is the Russian word coming from the Latin *Caesar*).

1. The seat of government was at Moscow.

2. There still was little contact with other countries of Europe.

G. Finally great rulers made an effort to make Russia powerful like other European nations.

1. Many things were against the success of this move.

a. The many kinds of people

b. The unfavorable climate and the lack of many resources

c. Lack of transportation

d. Probably most important of all was the fact that millions of Russian people were held in serfdom (which had been abolished in the rest of Europe many hundreds of years before).

H. In spite of being made more prominent in European affairs, the Russian people were not happy.

1. Most of the people were very poor.

2. They disapproved of many of the policies of the government.

J. At the end of the first World War, the people of Russia decided to change their form of government. The world is watching to see if this government will be able to do for the people what the former government neglected to do.

V. Culture

A. There are two sides to the Russian personality.

1. The side which views the troubles and hardships of the people and suffers with them.

2. A bright and cheerful disposition

3. These are reflected in their literature, music, and art.

B. The land itself—its vastness and hardness—has done much to shape Russian culture.

C. The various nationalities have left their stamp upon the music, art, and literature of this great land.

D. Expressions of Russian culture

1. Education

a. Formerly only the aristocracy and a few privileged persons could hope for an education.

b. There was much illiteracy in

Russia.

c. Now, illiteracy is being stamped out.

d. There are many universities and technical schools as well as schools where every child in Russia receives education.

2. Art

a. Most of it was religious before the beginning of the new government.

b. There was little sculpture but many religious pictures.

c. The people expressed their love of color by making their homes and costumes as colorful as possible.

d. The architecture of the land—particularly the churches—was distinctive and reflected the influence of Constantinople.

3. Music

a. For a long time music was merely a pleasant pastime of the wealthy.

b. Finally, men became serious musicians in spite of opposition and the fact that they had been trained for other work.

c. Among the greatest Russian composers and musicians are Rubenstein, Glinka, Tchaikowsky, Rimsky-Korsakow, Strawinsky, Rachmaninoff, Prokofieff, Szostakowicz, and many others.

4. Literature

a. Russian literature begins with the folk tales or *byliny* which were a kind of verse which was intoned by chanters and told of historical events or the lives of heroes.

b. At first most of the written literature concerned religious subjects and was patterned with a great deal of Greek influence.

c. Finally the great era of Russian writers came.

d. These writers were interested in the condition of the people and some even went so far as to say that unless literature helped to show the wrongs that were being done these people it was not good literature at all.

e. Some of the great writers of Russia are Pushkin, Dostoyevsky, Tolstoy, Chekhov, and Gorki.

E. At the present time much interesting work is being done by Russian artists, musicians, and writers.

VI. Resources and products

A. The map on page 9 will show most of the natural resources of Russia.

1. It is well to remember that it will take Russia a long time to develop them fully.

a. She has called in the experts

in various fields from other countries to help her solve her problems.

b. She is trying to educate her people to a knowledge of how to use the natural resources (particularly the farming land) wisely.

2. Notice that the rivers are in the nature of a natural resource because they are avenues by which much of the produce of European Russia may be exported.

B. Russia has many problems to solve before she can make use of her natural resources.

1. One of the greatest of these is transportation.

a. Look at the map of Asiatic Russia.

b. Except for a railroad the land is without any modern transportation facilities.

c. In some sections of Russia it is easier to get transportation by air than by any other method.

2. She must build more factories and make more use of machinery.

3. She must make additional sources of water power.

C. Some unusual products of the Soviet Union

1. The land is essentially agricultural

2. Lumber—Asia (northern part) and in the Caucasus

3. Furs—far eastern Asia

a. Squirrel

b. Ermine

c. Sable

d. Lynx

4. Fishing

a. Caviar

b. Cod liver oil

5. Bee keeping—an ancient Russian industry

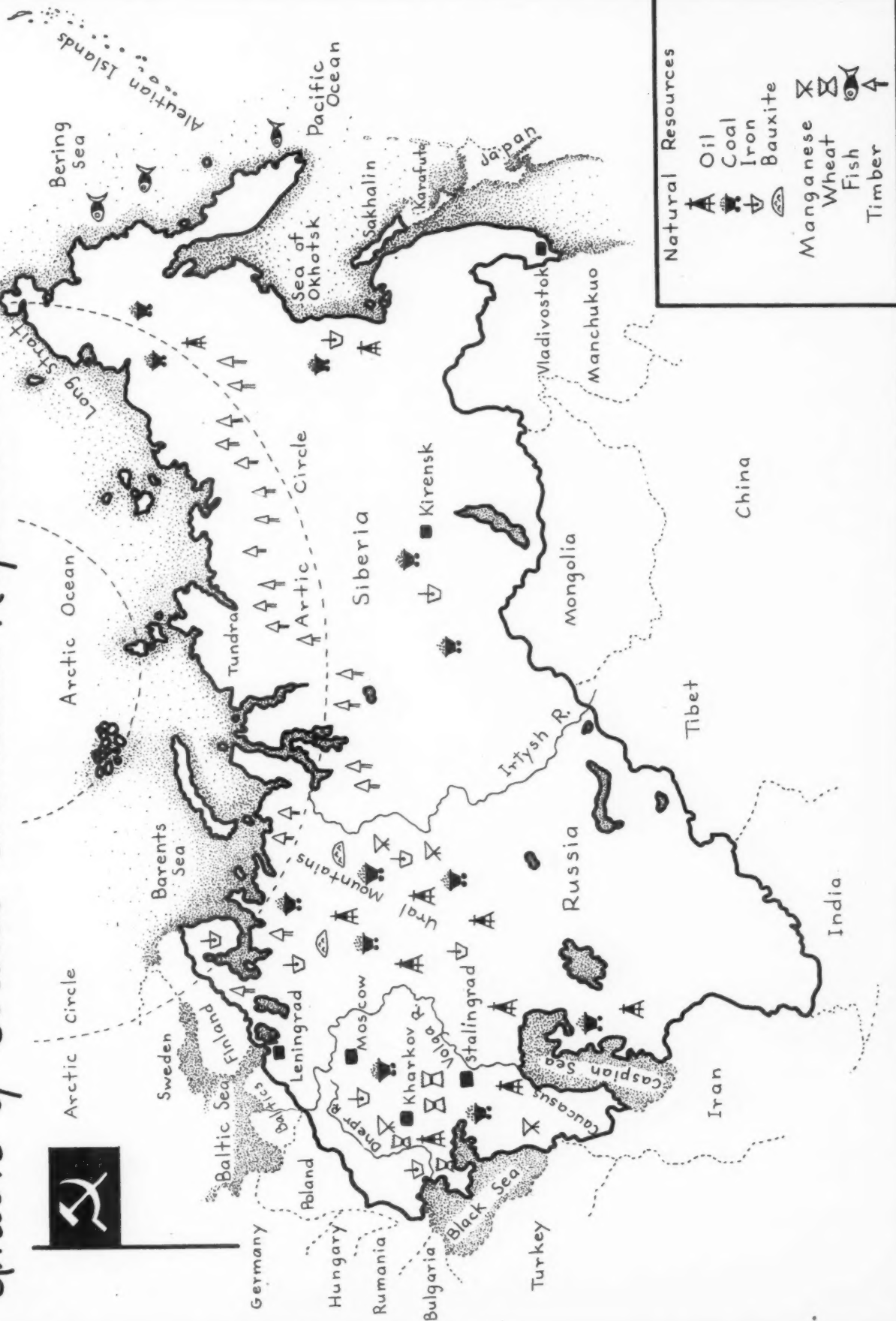
CORRELATIONS

Because there is such a dearth of material about Russia, it was thought best to give a rather extended development of the subject matter. Teachers will notice that many of the correlations are included in the outline. (For example: there is ample material for a great many discussions on social studies topics and additional research will connect social problems in Russia with those of our own and other nations. Music and art are treated in the outline, too.)

LANGUAGE: After reading some of the ancient legends and folk tales of Russia, the class may wish to write their own dramatization of the story and present it as an assembly program. Letters requesting additional information may be written to the various agencies who can supply them. (Upon re-

(Continued on page 46)

Union of Soviet Socialist Republics



A RUSSIAN



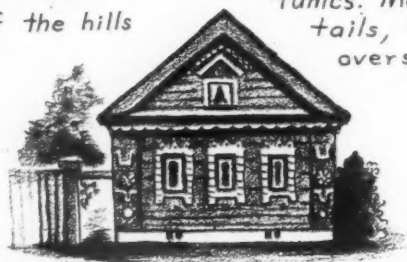
Shepherd of the hills



Ukrainians with loose blousy tunics. Men have flowing shirt-tails, the women black woolen overskirts.



Mother and Child



Russian Peasant Home, Uglitch



Shepherd boy and Tartar bagpipe in Crimea



Village schoolmaster at Shalinazarov reads news to elderly farmers.



Peasant women in holiday attire



Donkey cart at Bulak

NOTEBOOK

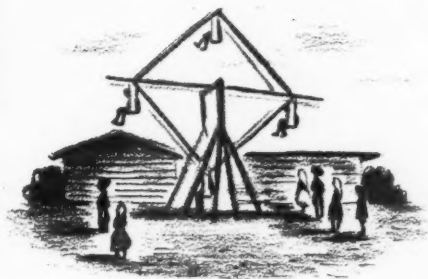
The illustrations on these two pages are indicative of the type which may be included in notebooks kept during the study of Russia. The emphasis should rightly be placed on the transition from the old, folk country to the modern, industrialized, progressive Soviet state. The children could clearly understand that while many of these illustrations are interesting and show a very colorful people, they are pictures of a life that is fast becoming outmoded in the same way that America changed from the pioneer days to modern life.

These pictures may also be used to show the types of costumes formerly and (to some extent) still worn by peoples in various parts of this great land. This will emphasize the fact that there are many racial groups living within Russia today. The costumes can be used as patterns for designing outfits to be worn during a pageant, play, or other dramatic presentation given during the study of Russia or as a culmination.

Since Russia has been very much in the news lately, we believe that the children will have little trouble in obtaining many pictures for their notebooks. Wherever possible, they should make original sketches to illustrate some point in the descriptive texts of the notebooks.



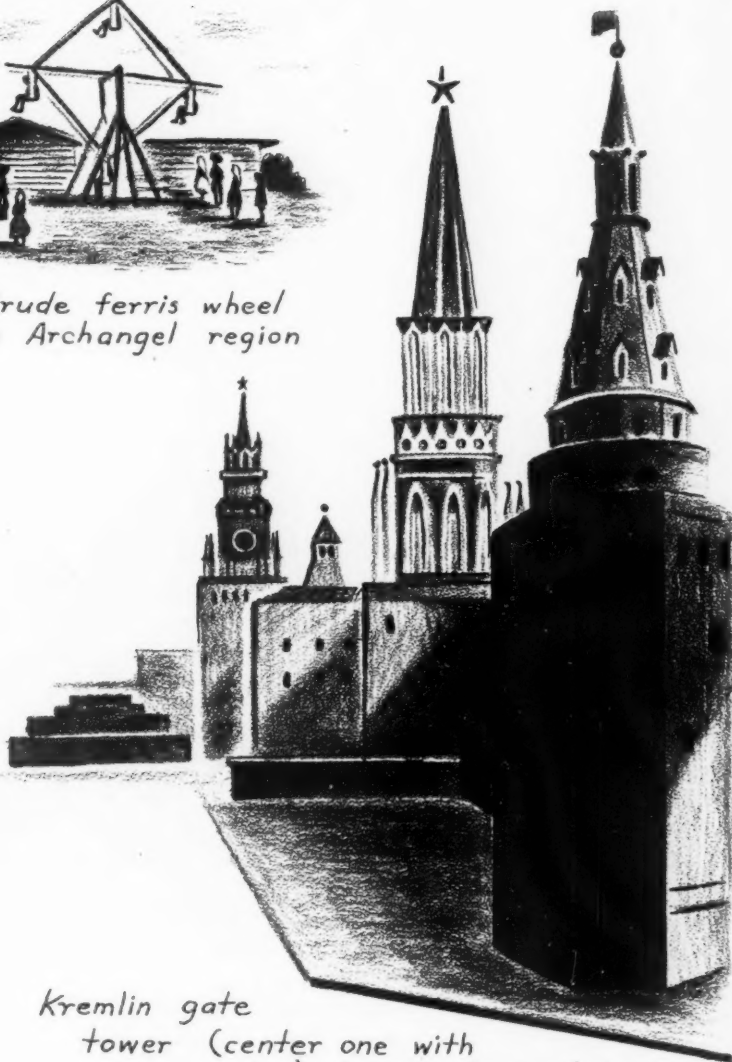
*Traditional costume of Ukrainians
in Dnepr Valley*



*Crude ferris wheel
in Archangel region*



*Kazaks, natives of
Turkish origin with Mongolian characteristics*

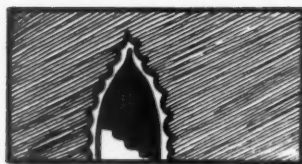


*Kremlin gate
tower (center one with
star). Lenin's tomb at left*



The Flying Ship

Design the scenery in sections so that various arrangements can be tried.



Erect the panels by means of easels at back.

The legend may be acted out by suspending the actor-dolls from strings tied to rods. See page 35 in February issue.



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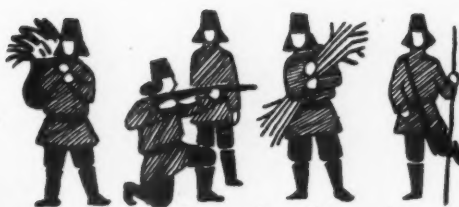
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Serge's mother
and the bundle
of food.

Use gay colors
in the costumes
and settings. Mount
the paintings on
cardboard and cut
out.



Serge's friends



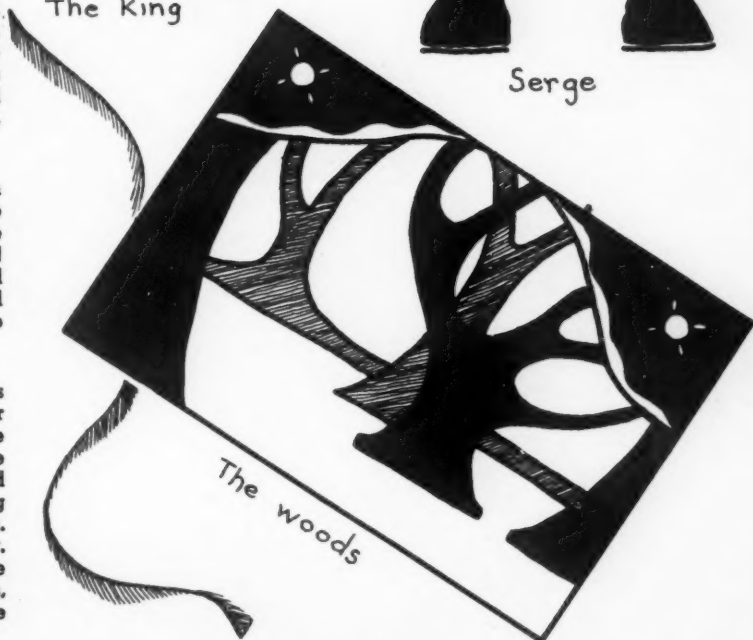
The old man



The king



Serge



The woods

THE FLYING SHIP

Puppet Show Based on Russian Folk Tale

Scene I

Serge was a poor boy who lived in the mountains of southern Russia. One day he heard that the king had offered a prize to the one who could find him a flying ship. The prize was the hand of the king's daughter and Serge wanted that prize. So he asked his mother for some food and set out to find a flying ship.

Scene II

On the way he met an old man who asked to share his food. Serge had only black bread but he said that he would share it. When he opened his bundle, instead of black bread he found white bread and meat besides. When Serge had told what he was going to do, the old man told him that presently he would find a tree which he should cut down with his ax and then fall on his face on the ground. When he heard a voice, Serge was to get up and there would be a flying ship. Then the old man disappeared. Sure enough, Serge found the tree, cut it down, and the ship appeared.

Scene III

Serge arrived in the city of the king and met five men who asked him for a ride in his ship. They were Sharp Ear, who listened to what was happening all over the world; Sure Aim, who could shoot as far as one hundred miles away; Swift Foot, who could go half way around the world in a single step; Straw Carrier, who scattered straw that turned into snow; and Stick Carrier, who scattered sticks which turned into armies.

Scene IV

Finally Serge and his friends arrived at the king's palace. But the king did not want to give his daughter to a peasant boy. He gave him what he thought were impossible tasks to perform. The first was to bring some water from the other side of the world before he finished his meal. Swift Foot did this for Serge. Next the king locked Serge with Straw Carrier in a very hot room. Straw Carrier dropped straw which turned into snow. Finally the king told Serge to raise an army. With the help of Stick Carrier whose sticks turned into warriors, Serge did it. The king had nothing left to do but to give Serge the hand of his daughter.

JOHN CAMPBELL DREAMS

A PLAY IN VERSE

FEATURING KINDNESS TO ANIMALS

by

LUCY A. MARSHALL

CHARACTERS: John Campbell, twelve years old; his mother; the maid; Dickie, a child representing a canary; Goldie, a child representing a goldfish; Buster, two children representing a dog; Hatchet; Saw; Hammer.

SETTING: John Campbell lies in bed, close to the center of the stage. His arm is bandaged. Curtain left conceals a bird cage just large enough for Dickie. Curtain right hides a bowl containing Goldie.

SUGGESTIONS FOR STAGING: The cage and bowl may be represented in only one plane, the cage of bamboo and the bowl of cellophane. Hammer, Saw, and Hatchet may be elves equipped with tools.

(John's mother enters with a large bottle of medicine and a spoon.)

MOTHER: Come, John, it's time to take your dose:

I've mixed it with some nice glucose.

(Bell, off stage.)

JOHN: That stuff is worse than poison, Mom.

How'll that help my back and arm?

Dose the man who hit my bike. I'm going on a sit-down strike. I don't want to take that dope: It tastes like kerosene and soap.

(Maid enters.)

MAID: The president of the P.T.A. Would like to see you right away.

(Maid holds the door open for mother who exits with medicine still in her hand.)

JOHN: Boy, I wish that I could play

Football with the team today.

MAID: No, Jack, you must stay in bed

For two whole weeks the doctor said.

(Exit maid. John groans, then stretches and yawns. A bird is heard singing. John sits up and looks around. Curtain at left is drawn back revealing Dickie in cage. Singing stops.)

DICKIE: Well, Jack, what do you think of me

In this old cage eternally? Sometimes I think that I shall die.

Oh, if I could only fly!

Oh, if I could stretch my wing!

But here I stay and sing and sing.

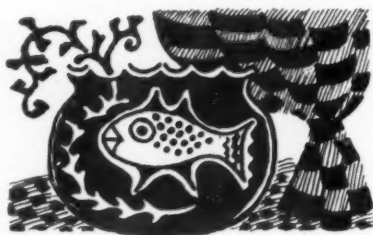
JOHN: I'm sorry, Dick; I never knew

Your cage was much too small for you.

Just wait till I get out of bed;

I'll build an aviary instead.

(Curtain right is drawn aside showing Goldie in her bowl.)



GOLDIE: Well. Dickie Bird, you needn't talk,

Nor Jack complain he cannot walk;

For I'm cooped up in this small bowl.

I cannot swim to save my soul.

I lash my tail against the rim.

If I could have just one good swim!

Why I was made to dart and swish

Through water with the other fish.

JOHN: Why, Goldie, this is just too cruel.

I'll have to build a nice big pool

Where you can swim and have some fun

With other goldies in the sun.

(Enter Buster dragging a broken rope.)

JOHN: Hello, old Buster, what's your kick?

You've chewed your rope or some such trick.

BUSTER: I've chewed my rope and will again.

I've come here also to complain.

Just feel my muscles, sir, and say

Why am I tied up night and day?

JOHN: Why, we're afraid you'll run afar

And be hit by a speeding car.

BUSTER: But next door Mickey's tied so he

Can romp as if he were quite free.

His leash is looped on the clothesline

So he can run and jump just fine.

JOHN: Why, little pets, I have been blind;

I never meant to be unkind.

We'll build a fence, it will be fun,

So Buster can be free to run. Oh, I have so much work to do—

An aviary and a fish pond, too.

BUSTER: Little master, with delight

I will guard you every night.

GOLDIE: The garden pool that you will build

With golden beauty shall be filled.

DICKIE: Little master, lovingly I'll sing in my aviary.

BUSTER, DICKIE, GOLDIE: Master, master, get well soon.

BUSTER: Let's dance while Dickie sings a tune.

(Dickie sings and music plays off stage while Goldie beats rhythm with fins and tail, Buster does a clog, and John sways back and forth clapping to the music. Hammer, Saw, and Hatchet come dancing in, demolish cage and bowl, and all except John join the dance. Then they exit dancing, and curtains are drawn to blot out the remains of cage and bowl. John yawns, stretches, then rubs his eyes. He shouts.)

JOHN: Mom, bring on the doctor's stuff;

I cannot get well soon enough.

(Curtain)

CRAFTS OF OUR GOOD NEIGHBORS

COLOMBIAN TOYS

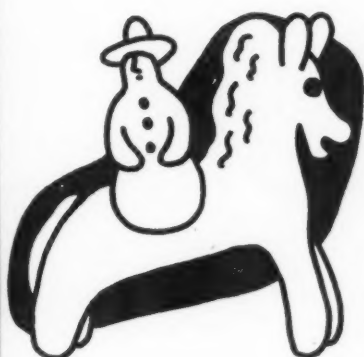
HISTORY OF THE CRAFT

When we think of this craft from Colombia in South America we immediately think of a very ancient practice of the Indians. However, on more critical thought we will remember that, since horses were not known in any of the Americas until after the Spaniards brought them to the western world, this craft could not have existed in ancient times.

A look at the map in the lower left-hand corner of this page will show the section of Colombia which is most famous for clay and pottery work. It is here that patient Indian craftsmen make the charming little toys such as those shown on this page. Before they knew about the horses which were to make them famous the Indians had perfected the art of pottery making. Since most of the land is composed of clay suitable for this work it is only natural that this should have occurred.

The Indian artists usually visualize someone astride the horses they model. These people have definite characteristics which are to be found in the Indians themselves. If anyone wishes to make horses similar to those which are fashioned in Colombia, the riders must not be forgotten.

In addition to making these famous horses, the Indians also make other toys from the clay which is found in abundance near their homes. Most interesting are tiny sets of dishes (some no more than one-fourth inch high) and beautiful chessmen.



DIRECTIONS



Roll a lump of clay between the palms.

Shape one end into a horse's head.



Insert sticks where you wish the legs to be.

Add clay to the supporting sticks and blend to body. When dry paint in tempera, and shellac.



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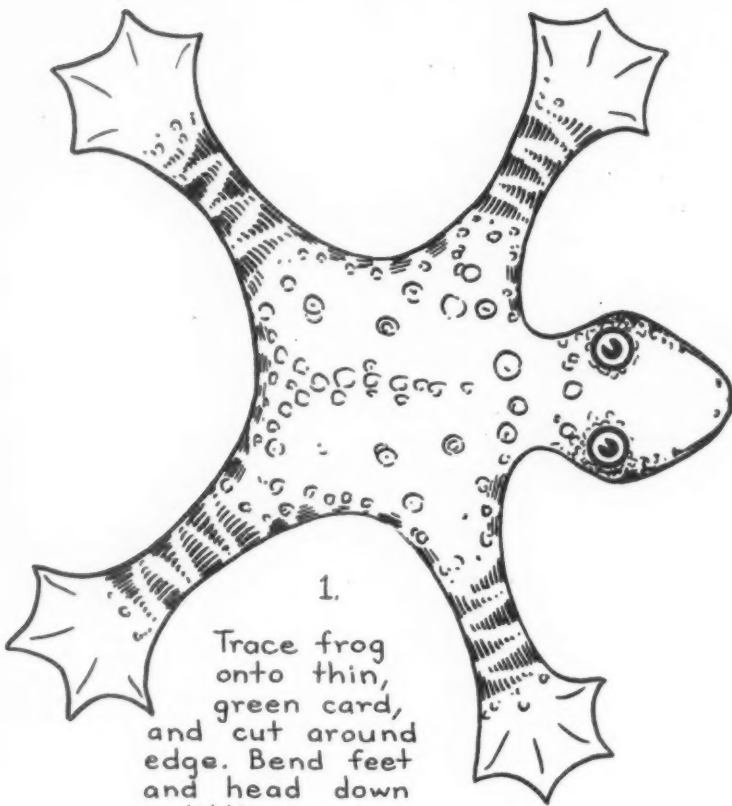
HOP FROG

by
L. DYER KUENSTLER

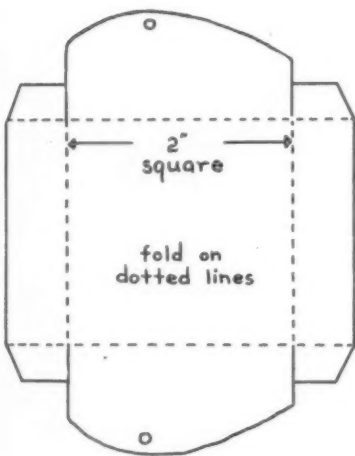
The directions for making this amusing toy are complete on this page. It is not often that we feel that a toy will fit into the program of many classes. This is an exception.

It is spring and many phenomena of nature will have first place in classrooms all over the country. Frogs and toads are very interesting animals to study since they can be used to demonstrate many principles of nature. However, it is doubtful if a live frog or toad can be brought into the classroom for observation; although it is possible that tadpoles may be obtained.

This toy hop frog may be used to stimulate interest in an animal which the children have not seen. Its characteristic hopping feature may be observed and commented upon. Teachers might mention that in some sections of the country contests are held yearly to see which frog can hop the farthest. All in all, hop frog will prove a valuable addition to a spring nature program.



1.
Trace frog onto thin, green card, and cut around edge. Bend feet and head down a little.



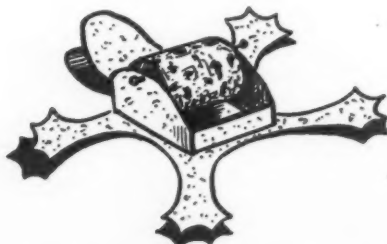
2.
Make a box from pattern shown, glue sides together and fasten to underside of frog.



5.

Run the frog down a slight incline or give him a sharp push on a smooth level surface, and he will hop as he goes along.

3.
Fasten a cork inside the box.



4.
Be sure the pins of the cork are off center.



DEMOCRACY AT WORK IN THE CLASSROOM

AMERICANS HELP ONE ANOTHER

One of the distinguishing features of the developing American civilization is the tendency of all our people to help one another. Americans are probably the most idealistic people on earth in spite of their realism in some matters. To foster this spirit of helping and to promote a feeling of working together in the community, what could be better than to form a club. This club idea is a very powerful stimulus and can accomplish much.

A helping-one-another club can be organized in any grade. The only difference will be in the type of activities which will be suitable and the amount of teacher supervision needed. Before forming a club, the children should discuss the aims and purposes of the club and it should be pointed out to them that the object is to help one another and not to display their own talents; their energies should be spent in attempting to devise ways and means of helping others and not in "showing off."

Therefore, projects involving a number of students are desirable although they are not the only means of helping one another. There should be a balance between individual projects and those carried out by groups of students.

After the purpose has been outlined, the organization of the club can begin. Officers, committee chairmen, and a preliminary list of projects will form the activities for the first meetings. Each member should be on the alert for opportunities to help and the teacher should point out the various places where children can be of service to their neighbors.

In all probability the children will want to choose a name for their club, one which will symbolize the work they hope to accomplish. Perhaps, if stories regarding some of the great instances of people working to help their fellows (the work of Pierre and Marie Curie, for example, might be outlined to the upper grades), this may have some bearing on the name chosen.

Meetings of the entire club should not be held too often but conferences of the groups engaged on a special project can be held as often as is thought necessary by the pupils.

In a club of this type there will also be opportunities for art work for, once the pupils have begun they will want other classes to know of their work and

to join with them or to establish clubs of their own. For this purpose posters might be made and booklets assembled.

In the outline of suggested activities for the various age groups you will notice that there are opportunities for art work.

The value of such an enterprise as this can scarcely be over-estimated. In the first place, the children are helping when it is most needed. They are getting valuable training in working together and in the democratic spirit of living with others in the community. They are enabled to use their leisure



time profitably, thus relieving their parents of one of the most pressing wartime problems. As for the children themselves, they are having a good time; they are able to see that doing chores can be fun when done in the right spirit. That training will be valuable to them as time passes since they will frequently be called upon to do disagreeable tasks and those in which they have no very personal interest. If they can learn to do them cheerfully, they will have mastered a fundamental of pleasant living.

SUGGESTED ACTIVITIES For the Primary Grades

1. Helping mother, father, and older persons
2. Visiting boys and girls (and older persons, too) who are sick
3. Keeping the neighborhood quiet so that war workers will be able to sleep
4. Saving their pennies, nickels, and dimes and buying war stamps and bonds with them

5. Doing the things their parents tell them to do cheerfully and, by not asking for unusual things, to lighten their parents' wartime load of responsibility and worry

6. Keeping in good health and eating what healthful foods are available
7. Reporting promptly when they do not feel well since, if detected early, many minor ailments can be cured without recourse to the few available doctors who are very busy

For the Intermediate Grades

(In addition to those things mentioned for the primary grades)

1. Making things to amuse children who are ill
2. Running errands for parents and older persons
3. Working for the Junior Red Cross
4. Helping collect scrap for scrap drives
5. Encouraging all with whom they come in contact to save paper, fuel, food, etc.
6. Writing letters to relatives who are in the armed forces
7. Learning to mend simple rips and tears in clothing

For the Upper Grades

(In addition to those things mentioned for the primary and intermediate grades)

1. Taking care of younger brothers and sisters in the absence of parents
2. Taking care of neighbors' children, if they are permitted to do so
3. Helping plant and care for Victory Gardens
4. Learning how to make simple repairs on household equipment which may become damaged
5. Seeing to it that members of the family know about taking care of equipment
6. Helping teachers to keep the classroom in order (in places where janitor service has been curtailed)
7. Taking part in the activities of the Boy Scouts and Girl Scouts or similar organizations.

As you can see, these are merely suggestions and cannot be used *in toto* in every community. However, once the boys and girls understand the meaning and purpose of the club they will discover many additional instances in which they can embody the American and democratic spirit of helping one another.

The

TRAVELS OF A GLASS OF MILK

A STUDY FOR THE PRIMARY GRADES

Everyone knows that milk is one of the best possible foods—for grownups as well as for boys and girls. There has never been an interest in learning about milk production but the increasing urbanization of our population and the resulting millions of boys and girls who have never seen a farm or a dairy make the study of milk production very necessary and valuable. Teachers need not think that if their groups are located in rural areas this study has no novelty for the children. Producing milk and distributing it is a nation-wide industry and as such affords many opportunities for showing the interdependence of city and country folk, the importance of modern transportation, and the value of scientific developments to aid the farmer. It is possible to give even the youngest children a more-or-less complete picture of the travels of a glass of milk simply by eliminating technical terms which they may not understand and by conducting excursions when possible.

There are many things which must be done before the farmer can present the first glass of milk from his dairy herd. Most important are the dairy cows themselves.

After the farmer has his herd, he must provide the kinds of food which will enable the cows to give good, rich milk in large quantities. The farmer can grow most of the food for winter feeding on his own farm but he needs to purchase special mixtures which the cows need to give rich milk. In the summertime the cows graze in pastures; in the wintertime they are fed in their stalls in the dairy barn from food which the farmer has prepared. Some of these foods are grain, hay, and ensilage which is a green food made of corn-stalks or other things and stored in the silo.

Now that the farmer has his cattle and the means of feeding them, a most important thing is necessary. The places where the cows and the milk are kept must be spotlessly clean. In the case of storing places for the milk it is necessary that they be cool also. On model dairy farms, the stalls for the cows are as clean as the kitchen of the farmer's wife. Several types of barns are built to provide each cow with a

separate stall, a place for food, water supply, and other facilities. The milk-houses are places where the milking equipment can be cleaned and where the milk may be cooled and stored (usually only a very short time) before it is taken on the next leg of its journey to the tables of America.

Not many years ago all the milking was done by hand. Because of this fact it took many men to care for a big dairy herd. This was expensive. Now more and more farmers are using milking machines which are excellent but which still need expert operators to watch and regulate them. The number of men needed, however, is smaller than when the cows were milked by hand.

Now the milk is almost ready to leave the dairy farm. But before going along with it on its journey, the boys and girls must be given an idea of how the purity of the milk is protected at the farm. First of all there are federal, state, and local laws to govern the purity of the milk. Many dairies who buy the farmers' milk have additional rules to protect the people who will drink it. The cows must be tested to see that they are free from disease. All the equipment must be spotlessly clean. The milk must be kept at a constant temperature from the time it is cooled until it reaches the bottling plant.

After the cooled milk has been put into large cans, it is ready for a truck to come and pick it up and take it to a receiving station. Here the milk is weighed and tested for butterfat content. The butterfat is contained in the cream and the more that is present the more money the farmer receives for his milk. Usually the milk arrives at the receiving stations early in the morning and in the case of small dairies serving small cities the milk is bottled at this time as we shall explain a little later. But large dairies which provide milk for large cities must have several receiving stations so that they can get enough milk for all their customers. The receiving stations are located conveniently so that the milk may be delivered there as soon as possible. Here the milk is kept at a certain temperature until tank cars and trucks arrive to take the milk to

the big bottling plants.

At the bottling plants, the milk is again tested to make sure that it is sweet and pure. Then it is pasteurized. This means that it is heated to a certain point and then cooled very quickly. This is done to insure the milk against souring quickly and it also kills harmful germs which might have escaped in the previous tests. Now the milk is ready for bottling.

In large bottling plants, no human hand ever touches the milk. The bottles are moved into the bottling machine automatically, and, after the milk has been poured into them by a mechanism, they are capped by another machine. Then a trained worker makes sure that the bottles are completely filled. In many plants at the present time, waxed paper cartons have replaced the bottles. Workers now place the bottles in special boxes and pour in crushed ice to make sure that the milk is kept cold. This is especially necessary in the summertime. The milk is finally ready to be delivered to stores and homes.

Of course, sometimes the milk is improved before being bottled and sold to people. One of the things which is sometimes done is to force the milk through very tiny holes so that all the little particles of cream will be broken up and distributed throughout the milk. Then there will be no line of cream separation at the top of the bottle. This is called homogenizing. Milk can be made better, too, by adding vitamin D (the sunshine vitamin) to it. Vitamin D is contained in the rays of a certain kind of light so that the milk is slowly passed over this type of light until it has absorbed the vitamin.

Before we leave the plant where the milk is bottled, we must mention the fact that here too cleanliness is most important. The bottles and all the equipment are kept spotlessly clean with scalding water, chemicals, and other things.

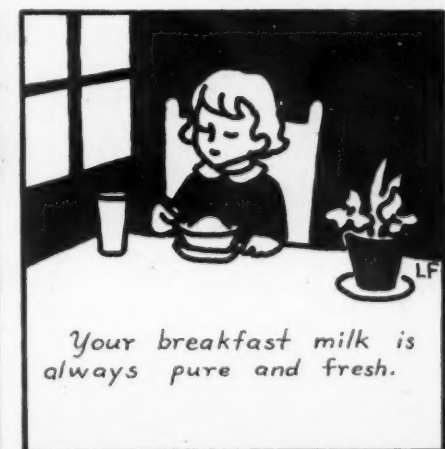
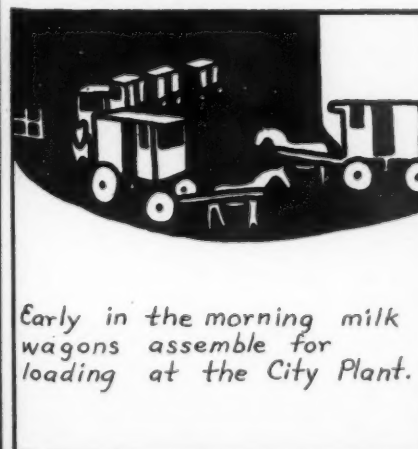
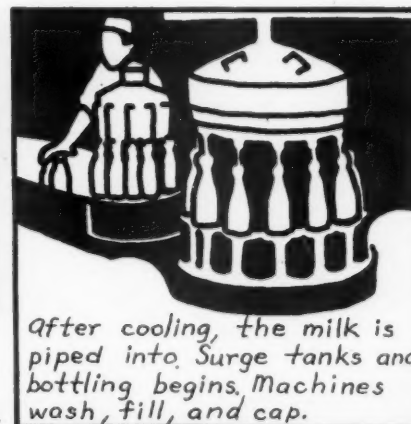
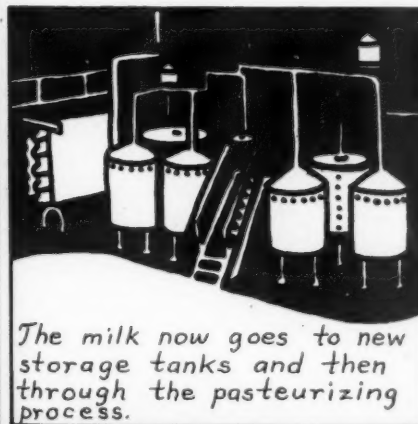
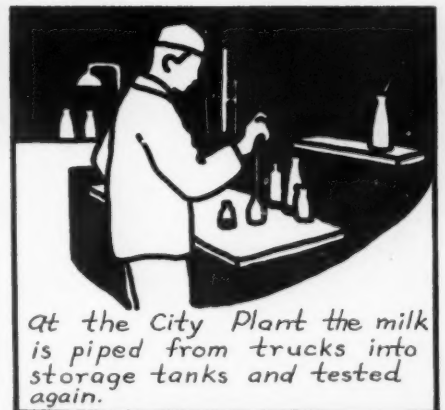
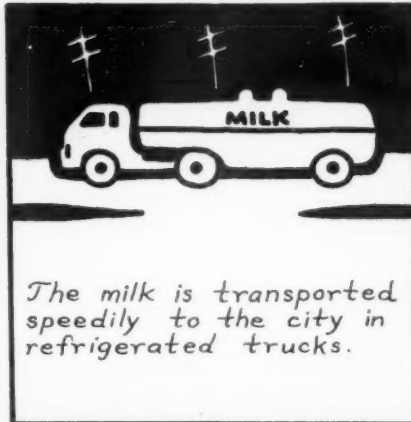
Even while delivering the milk to homes and stores, the men make sure that it is kept cool. This is not much of a problem in winter, but during the summertime, it is necessary to see that there is a supply of ice around the bottles at all times.

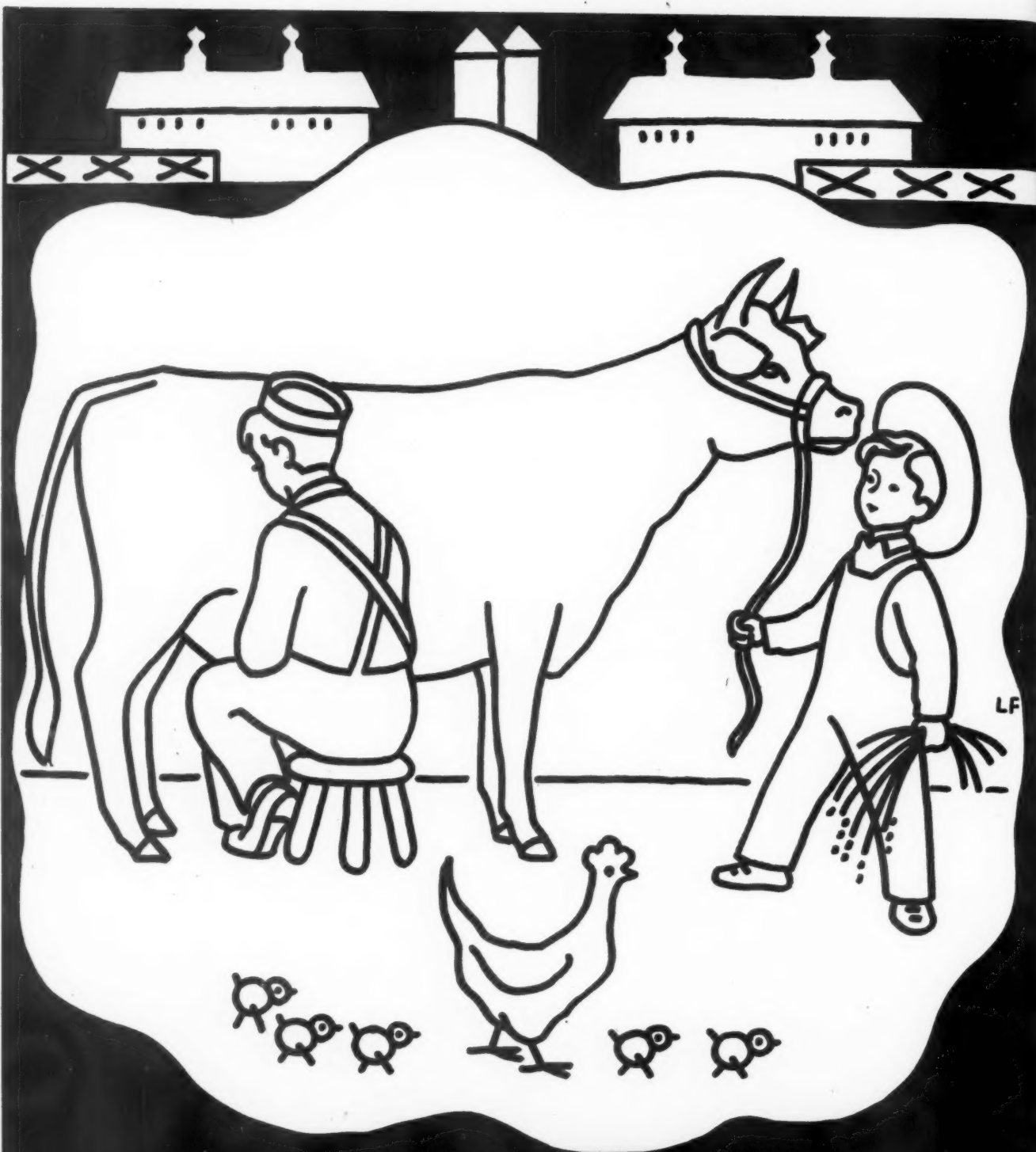


A TRIP THROUGH A DAIRY

The material on this page may be used in three ways: as a beginning idea for a movie based on milk production and distribution, as a frieze, and as a reading chart. Notice that each picture is accompanied by a meaningful text. Perhaps this may be difficult for some of the very young children but the fact that it bears directly on the study in which they are interested will give them the necessary desire to want to read the text. Second and third grade children should have little difficulty in reading this.

Note, too, that the pictures need not be used as we have presented them for a movie or a frieze. Some may be deemed unnecessary by the class.





Milking Time

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A DAIRY STORE

Posters, placards, signs of all sorts are needed to make a dairy store a successful activity. They combine in an ideal way the necessity of interesting art design and for critical thinking so that the right thing will be emphasized in the right way. They have the additional advantage of being possible with groups of very young children.

The dairy store itself may be filled with empty milk cartons and bottles, empty cheese and butter packages, and empty ice cream and cottage cheese boxes. The boys and girls can take turns being customers and clerks. Play money, made for other store activities, may again be used.



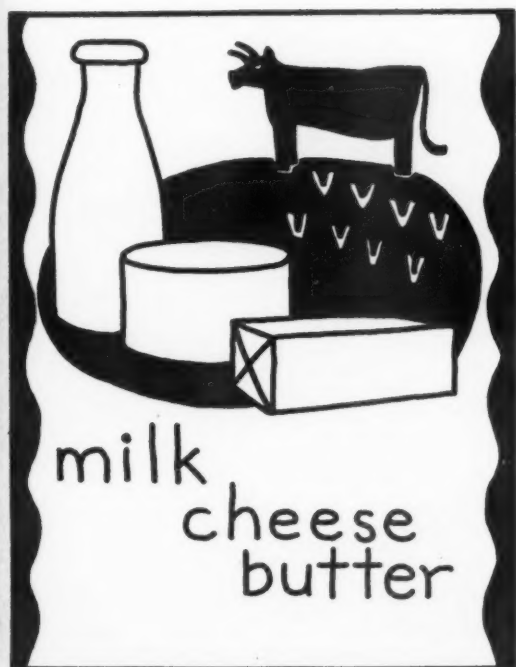
A schoolroom Dairy Store



Paint the posters in gay colors.



Signs may be made in a double sheet and folded, or erected by means of easels at the back.



Use empty cartons and milk bottles or blocks of wood in different shapes for the Dairy store.

Rabbits

Words by Evelyn Cole Peters

Music by Marie G. Merrill

1. I like rab-bits Fuzz-y lit-tle rab-bits I like rab-bits, And so does John.

2. He likes rab-bits, Grey lit-tle rab-bits Shy lit-tle rab-bits with fur jackets on.

3. I like rab-bits, nos-y lit-tle rab-bits, I like rab-bits, a-hopp-ing on the lawn.



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This unit is unique in its presentation. It is seldom that one even resembling it is available for use. However, we feel that the method used by Miss Hahn and her class contains many ideas which are applicable in other primary grades. The idea of the diary is particularly noteworthy.—Editor

A SPRING ACTIVITY

A UNIT FOR THE PRIMARY GRADES

by

RUTH HARRIET HAHN

Elmer's bringing one of his pet rabbit to school the week before Easter set the stage for an enjoyable spring unit of activity. The plan of the activity developed into a classroom diary of everyday happenings and continued long after the rabbit had been taken home. While this activity cannot be used in its exactness in any other situation, it will provide a basis for other activities which could be carried on in a similar manner. One immediately appreciates the amount of creative thinking which is called forth in carrying on this type of learning.

Perhaps, in reading this, it may seem that Elmer played too dominant a part. However, in reality, Elmer grew in his new position and his classmates were his eager followers. The activity included much, much discussion; it involved all thirty-six youngsters. The vocabulary used on their charts echoes many of their reading expressions. All primary teachers are familiar with stories containing these expressions: gobbled tops and all, etc. The clean hands and nails bespeak an eminent Minnesota topic of spring and marble playing.

The activity presented itself unannounced. It involved many problems for the children to solve. It meant moving and deciding where the rabbit cage should be placed. It meant finding a suitable water container. It meant plans for providing Peter's food. It meant choosing helpers. It meant helping Peter to become accustomed to his school home; that meant our continued quietness as at first he was frightened. In a half day he seemed to accept us—unnecessary as we must have all seemed to him.

Peter's visit meant much, much discussion. No situations needed to be created for language. The situation was there; and we talked freely, intelligently, and that very conversation is the first requisite of meaningful reading.

Then, the diary carried on—on to Mother's Day and our choral recital of our favorite mother's poem, "Only One Mother." And that called for a discussion of the advisability of using choral speaking for any mild form of enter-

tainment.

From a rabbit to all this or all that; but with Peter we were off—off on an ever-increasingly meaningful activity. May you reach hilltops on your similar adventures.

CLASS STORY ABOUT ELMER'S RABBIT

(Written beneath a picture of Peter drawn by one of the pupils.)

Elmer brought his rabbit to school. The rabbit's name is Peter.

Elmer has two smaller rabbits at home, too.

Elmer's dad made the cage.

Peter likes carrots, lettuce, cabbage, and apples.

Peter keeps very, very clean.

He washes and washes and washes.

Just think how clean Peter would keep his hands and fingernails if he had them.

We decided to keep class stories about the things we did while the rabbit was at school. These charts formed our diary.

THE DIARY BEGINS

March 31. Miss Drinkwine's Second Grade wrote a letter to us. We wrote to them. Marlene delivered our answer.

Elmer and his helpers took Peter to Miss Drinkwine's room. At 3:30 o'clock they brought Peter back. Elmer wants Miss Hahn to hold Peter while she reads a story about a rabbit. He remembers the time Miss Hahn held the white rat.

April 1. Dickie went to Mr. Jenkin's room. He got a brush and a dust pan. Dickie and Elmer cleaned Peter's cage. Peter ate his breakfast at nine o'clock. He had a carrot. He ate tops and all. We colored eggs for a basket for Peter. Our mothers boiled the eggs for us. We had the dye in teacups. There was red, orange, yellow, green, blue, and violet dye. We used the six rainbow colors. We put the eggs in Anita's basket. We put the basket near Peter's cage. Miss Hahn read the story of Big Brown Hen. In the story the grandma helped Betty dye some eggs. We thought about the many kind things grandmothers do for us.

April 2. Miss Hostelter is teaching us a song about a bunny rabbit. We

have enjoyed many stories about rabbits. We enjoyed these books:

The Country Bunny and the Little Gold Shoes by Heyward—(Houghton).

Benny the Bunny Liked Beans by Robert L. May—(Knopf).

The Rabbit's Revenge by Kurt Wiese (Conrad McCann).

The Easter Rabbits' Parade by Lois Lenski—(Oxford Press, N. Y.)

Gertrude brought a carrot for Peter. He gobbled down Anita's red apple. The boys cleaned the cage. Marlene brought newspapers for the floor.

April 3. The boys cleaned the cage. Peter had a carrot for breakfast. Elmer asked the boys and girls if he should take Peter home. They voted to keep Peter at school until Friday noon. We decided to invite some other children to come to see Peter. We sent letters to them. We received letters from them.

Miss Allen and the kindergarten came to visit us at 1:30 o'clock. They saw Peter. We read our charts for them. Some of us showed them our clean hands and fingernails. Rolland and Viola carried their art work around for the children to see. (Author's note: These were pictures of Peter on 18"x24" manila paper.) John wanted to read his story from the blackboard about his birthday. He read, "We are to sing Happy Birthday to John tomorrow. His birthday is during spring vacation. It is Tuesday, April 8. He'll be eight years old."

The kindergarten sang two rabbit songs for us. We loaned them our books of the *Easter Rabbits' Parade* and *The Country Bunny*.

Miss Hagen's First Grade came at 2:30 o'clock. Miss Howard's First Grade came at 3 o'clock. We showed them some of our work, too.

April 15. We are back in school. Easter vacation is over. We have many interesting things to tell. Many of us have new clothes. We are keeping our score for the lawn contest. We are sorry that Dickie lost his glasses. We are sorry that Fredrick LeBarron is moving away. We wrote our names for him. His mother was glad for the list

of our names. He'll remember us when he reads our names.

April 17. We had a visitor this afternoon. Her name is Miss Kammetz. She teaches school.

Last year she was Virginia Huntington's teacher. Miss Kammetz is Miss Hahn's friend, too. We like visitors. Miss Hahn's mother is coming to visit us some day this spring.

April 18. Today is Jimmy Clark's birthday. Happy Birthday, Jimmy.

April 30. Richard Wood, a third grade boy, brought a little gray rabbit to school. He named the rabbit Bunny Boy. Bunny Boy was very small.

MOTHER'S DAY

May 1. We are thinking about Mother's Day. We like the poem named "Only One Mother." We do many things to help at home. Nine of our boys have no sisters. They help their mothers with the housework. Richard does the dusting. Dick washes the dishes. Earl sweeps the kitchen floor. All the boys help in many ways.

May 2. The girls in our room help at home, too. They dust the furniture, wash dishes, sweep floors, iron, peel potatoes. Some of the girls help with the baby. All the girls help in many ways.

May 5. The second Sunday in May is Mother's Day. We want to show our mothers that we love them.

May 6. We decided to write our mothers little letters. We'll give them to mother on Mother's Day. Here is what we shall say:

"Dear Mother,

"I love you.

"I want to make you happy on Mother's Day.

"I want to make you happy every day.

"I do love you."

May 7. We talked about helping dad. Many of our dads go away to work early every morning. They come home late every night. When they come home at night, they rest. We bring them their house slippers and newspaper.

May 8. Many of us have grandmothers living at our houses. Some of our grandmothers make aprons and quilts. Grandmothers love children.

(Editor's note: This is not the end of the diary, but it will give teachers a sufficient idea of the way in which our class devised theirs.)

ONLY ONE MOTHER*

Hundreds of stars in the pretty sky,

Hundreds of shells on the shore together,

Hundreds of birds that go singing by,
Hundreds of lambs in the sunny weather;

Hundreds of dewdrops to greet the dawn,

Hundreds of bees in the purple clover,

Hundreds of butterflies on the lawn,

But only one mother the wide world over.

—George Cooper

DISCUSSION OF POEM

1. Discussion—which is worth more, a stone or a marble, a piece of coal or a diamond, a lily or a dandelion?

2. Bring out the meaning of the word precious. (Things which are worth much are precious.)

3. The poem tells about the most precious thing in all the world, because each of us may have just one mother that we hold most dear.

4. Interpretation for group enjoyment through choral speaking.

POEMS

SOUNDS

Sounds are the things I listen to—

The humming plane beyond the blue.

The brook's small chuckle over stones.

The zinging noise of telephones.

The wind that whishes in the trees.

The chinking clink of many keys.

The clop-clop-clop of horses' hoofs.

The pat-pat-pat of rain on roofs.

The flutter of a bird's swift wings.

And all the tunes that music sings.

I keep my two ears open wide.

And let the noises come inside.

—Eleanor Graham

EASTER

'Tis Eastertime—the time of spring,

And birds and little children sing.

The Lord is risen from the tomb!

Rejoice, and in your hearts make room

For all the joy that He can give.

For in His life, we too may live!

We would His little children be,

And live for Him eternally.

—Lena B. Ellingwood

EASTER EGGS

Really, Bunny, you're an artist,

Why, your painting is divine!

Did you buy your dyes, I wonder,

From the morning-glory vine:

Or the hyacinths and tulips

From their pots of every hue?

Did you shop with them for colors?

Did they sweetly share with you?

Listen, Bunny, while I whisper

Before you hop away,

If you'll teach the hens your secret.

We'll have Easter every day!

—Adelyn J. Richards

CORRELATIONS

READING: There are so many books which contain some suggestive stories about rabbits and about mothers. Each teacher will have to consider the material which is available.

WRITING: There are many letters, charts, and so on to be written. In language class the children may plan what they want to say.

ART: The creative mind will find many things to illustrate. Gifts could be made for Mother's Day.

HEALTH: Incidentally, throughout the unit the many things mothers do for us and which the experience of seeing the rabbit have taught us are brought out.

1. Necessity for good food
2. The opportunity for fresh air and sunshine
3. Cleanliness
4. Sufficient sleep and rest
5. Exercise at home and at school
6. Healthy homes

I am certain that one recognizes the possibilities of this activity program as it opens a way to a genuine, growing program dedicated to the improvement of education for today and the future.

(Editor's note: While Miss Hahn has not specifically mentioned this in her unit, we feel sure that the correlation of arithmetic can be accomplished in the course of the activity by providing meaningful, integrated seatwork. To this end we have selected a type which we think can be worked out (see page 28). Also, since Easter is under consideration, the children may wish to make Easter cards and decorations. Those which we have shown on page 27 may be especially appropriate.)

BIBLIOGRAPHY OF RABBIT MATERIAL

Babbitt: *The Foolish, Timid Rabbit* (in *Childcraft*, The Quarrie Corp.)

Edwards: *Oscar the Business Rabbit* (E. P. Dutton & Co.)

Hall: *Telltime the Rabbit* (Thomas Y. Crowell Co.)

Hereford: "A Bunny Romance" (a poem in *Childcraft*)

Heyward: *The Country Bunny and the Little Gold Shoes* (Houghton Mifflin)

King: "The Rabbit" (a poem in *Book Trails*)

Lenski: *The Easter Rabbits' Parade* (Oxford University Press)

May: *Benny Bunny Liked Beans* (Alfred A. Knopf Co.)

Potter: *The Tale of Peter Rabbit* (in *Book Trails*, Child Development Foundation)

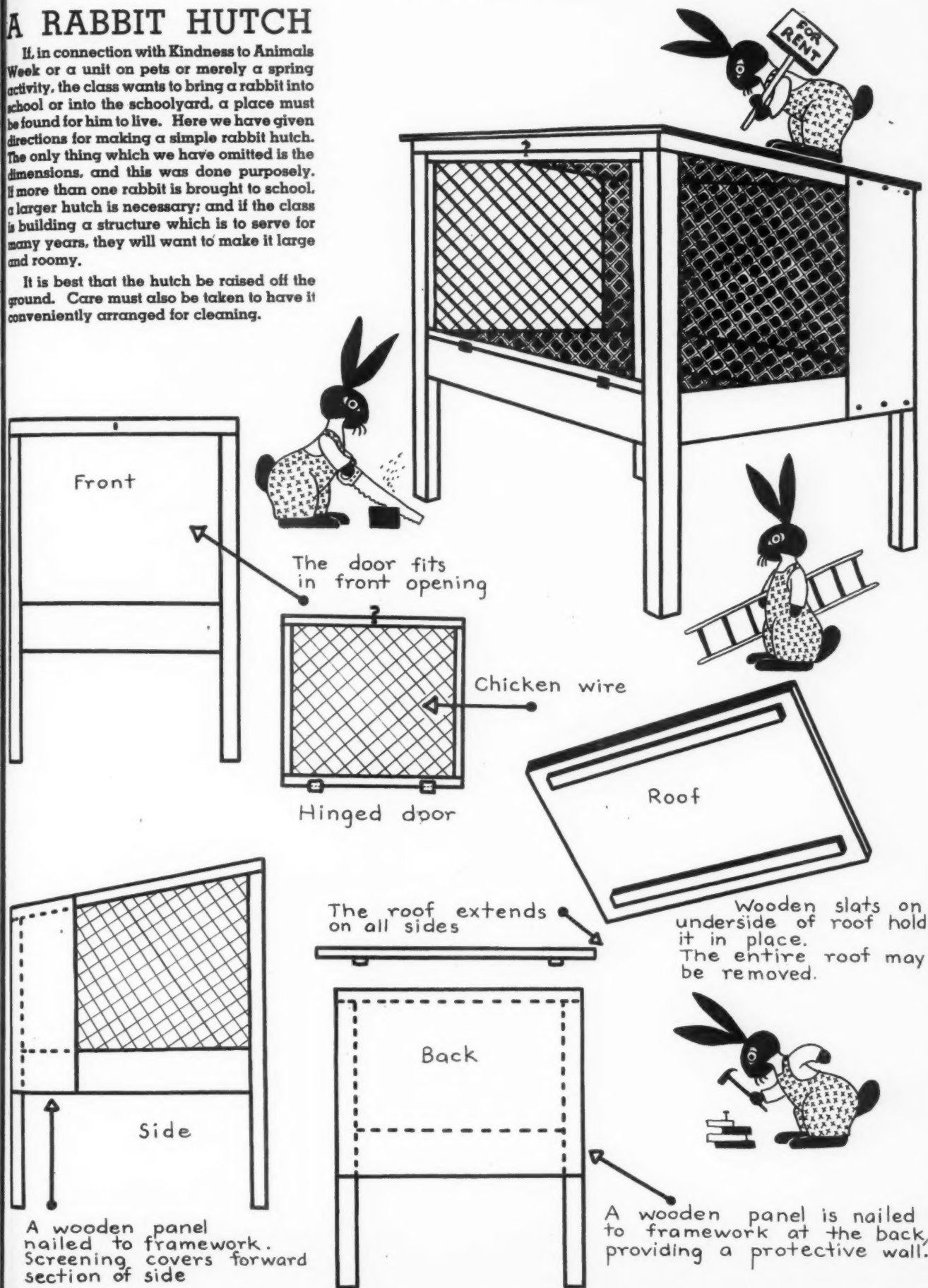
Wiese: *The Rabbit's Revenge* (Coward McCann)

* From *Voices of Verse*, Flynn, MacLean and Lund (Lyons & Carnahan, Chicago).

A RABBIT HUTCH

If, in connection with Kindness to Animals Week or a unit on pets or merely a spring activity, the class wants to bring a rabbit into school or into the schoolyard, a place must be found for him to live. Here we have given directions for making a simple rabbit hutch. The only thing which we have omitted is the dimensions, and this was done purposely. If more than one rabbit is brought to school, a larger hutch is necessary; and if the class is building a structure which is to serve for many years, they will want to make it large and roomy.

It is best that the hutch be raised off the ground. Care must also be taken to have it conveniently arranged for cleaning.



How to care for a Rabbit



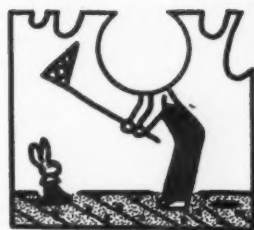
A rabbit's hutch must be cleaned every day.
Put fresh newspapers in the hutch after cleaning.
A rabbit needs plenty of fresh water.



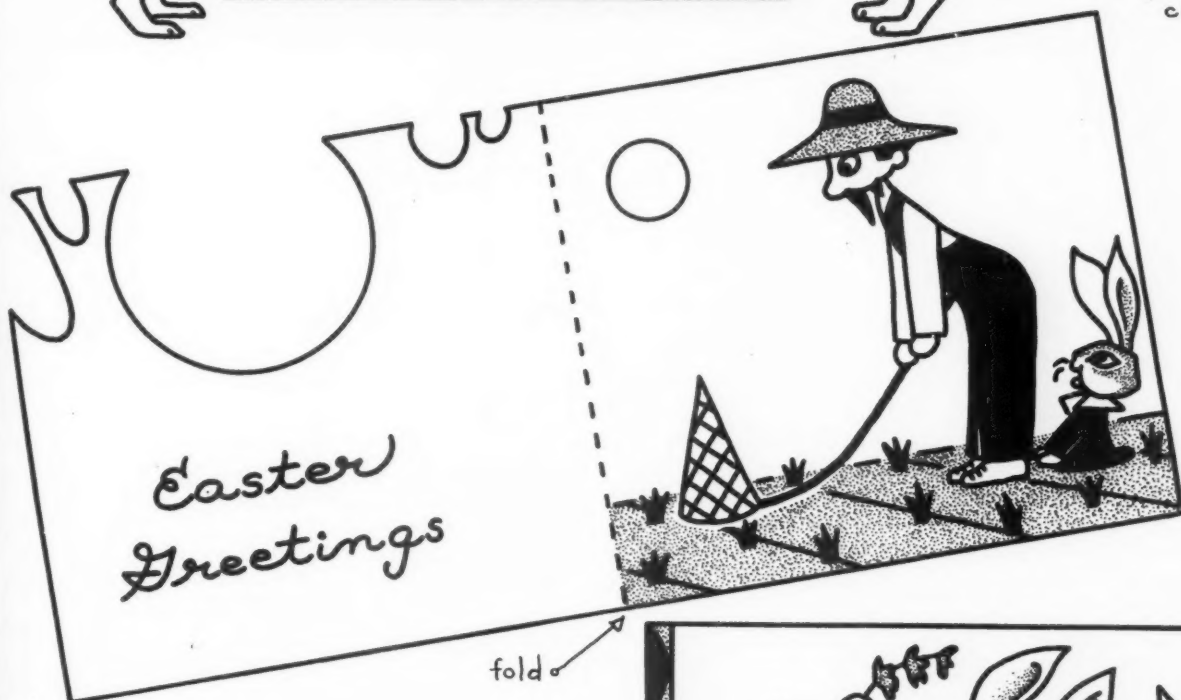
Feed the rabbit once a day.
Feed him carrots, lettuce, and other green things.
A rabbit needs fresh air and sunshine too.

WORD LIST

rabbit
rabbit's
after
air
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cleaning
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feed
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The front panel looks like this. The farmer's head and shoulders are on the back panel and show through the cutout.



JOLLY EASTER CARD

PETER RABBIT'S ESCAPE

What could be more intriguing for the younger boys and girls than making an Easter card based on the adventures of Peter Rabbit! The design we have shown here is merely suggestive of the things which can be done. The teacher should read the story to the boys and girls and let them decide which scene to illustrate on the individual cards.





















Older boys and girls can plan cutout cards such as we have shown on this page but the younger children can be content with simple cards with no cutouts.

They should be encouraged to make the cards simple and humorous with simple lines and few colors.







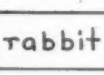


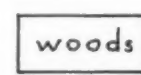


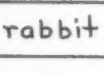





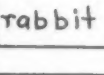

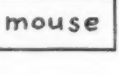


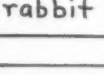


Here are two scenes which may be suitable for illustration: Peter munching on cabbage in Mr. McGregor's patch; Peter and Flopsy, Mopsy, and Cottontail waving goodbye to their mother.

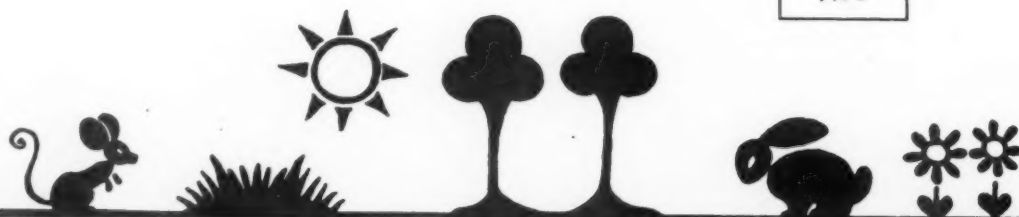


Seatwork

There was a little  who lived near a  which was in a . He was happy with his mother  and his father  and his 3 sister  and 2 brother . One day the  was out and the  were coming through the . The little  left his home near the . He wanted to find a  to eat. There were no  in the . He looked under the . He looked in the . He saw a . He saw a . But he did not see any .

Cut out these words and put them before the pictures

					
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The THIRTY-TWO WORKMEN

AN ORIGINAL RADIO SCRIPT BASED ON A HEALTH ACTIVITY

by
NETTA DRESSER

CAST: Bicuspid, Capt. Enamel (leader of the healthy teeth), Cuspids, Clyda, Eyeteeth Grandmother, Incisors, Madam Decay (leader of the sick teeth), Mother, Molars, Tracy, Toothbrush, Wisdom Teeth, Announcer.

ANNOUNCER: This is Station (*the letters of the school*) bringing you for your entertainment "The Thirty-two Workmen." Have you ever stopped to think that you and I employ thirty-two workmen to assist us with our daily tasks? These helpers are so willing to work for us and ask so little in return. Sixteen of these workmen live in our upper jaw and sixteen in our lower. They help us to digest our food.

Let me introduce you to our permanent army.

FOUR INCISORS (*step up to the mike and speak in chorus*): We are the soldiers who are posted in the front of your jaw. Biting and cutting are our duties. Our fancy name is "incisors," if you please.

EYETEETH (*in a chorus*): We stand on guard on either side of the incisors. Tall and slim are we. Our duty is to tear things to bits. Our brothers, who live in the lower jaw just below us, are known as "canine" or dogteeth. In the upper jaw we are called the "eye" teeth because we sit directly below the centers of the eyes.

BICUSPIDS (*in a chorus*): We live next door, on either side, and bicuspid is our name. The pointed teeth are we, and great helpers, too!

MOLARS (*in a chorus*): Next to last, but not least come we, the molars. We grind and grind until there is nothing left—a big aid to digestion indeed. Our address is almost on the end of Jaw Street, three on each side.

WISDOM TEETH (*in a chorus*): Proud and tall at the very end of the molar line is our station. Clever too, for we are known as the "wisdom" teeth. Our arrival takes place when human friends are between the ages of 16 and 20.

TOOTHBRUSH (*very excitedly*): Hold on, wait! I have something to say, too!

CAPT. ENAMEL: What is so important? We must get to work and you are detaining us. But, oh, I know now, we have seen you quite often. You are Mr. Toothbrush.

TOOTHBRUSH: I rescue all of you from decay, and our masters and mistresses from toothache and loss of the tooth army, if they are smart enough to use me.

ANNOUNCER: Now that we are all acquainted, let us make an interesting visit to the Brown family. There seems to be some trouble. Let us listen . . .

MOTHER (*speaking to grandmother*): I don't know what to do with Tracy. He simply refuses to go to the dentist. His disposition is ugly, and is getting worse and worse.

GRANDMOTHER: Perhaps, daughter, you are too easy with him. If he were my son, instead of my grandson, I'm sure I could make him take care of his teeth by showing him how important it is; how his teeth affect his general health, growth, and schoolwork. Yes, and even get him to want to go to the dentist. Why don't you have his father talk to him?

MOTHER: He has, but when Bill or I bring up this subject, Tracy starts his carrying on and crying. His health has me worried lately, for he doesn't eat well at all.

GRANDMOTHER: By the way, where is Clyda?

MOTHER: She has gone to a party. But here she comes now.

CLYDA: Oh, Mother, I had such a wonderful time at the party.

MOTHER: I'm so glad, dear. What were some of the things you did at the party?

CLYDA: We played games with Joan . . .

TRACY (*entering*): Oh, oh, my tooth, mother, my tooth. Can't you do something for me?

CLYDA (*in a teasing way*): . . . and we had ice cream, cake, (*brother moans here*) candy (*more moans*), and was it all good!

TRACY: Stop, stop, oh-h-h-h. (*Then*

he forgets the ache for a moment.) Why wasn't I invited to that party?

CLYDA: Look at yourself! Your teeth are so dingy and many are even decayed. You are so cross most of the time and don't want to join us in our games. Out of a clear sky you might get a toothache in the middle of a party and spoil it all. Why don't you let mother take you to the dentist.

TRACY: O-h-h, oh-oh . . . my tooth, oh-h-h.

MOTHER: Tracy, it's time for you to go to bed. Have you done your home work, Clyda?

CLYDA: Yes, Mother. I did mine before I went to the party.

MOTHER: How about yours, Tracy?

TRACY: I didn't have any to do tonight. Good thing, too, the way I feel!

CHILDREN (*together*): Good night, Mother and Grandmother.

MOTHER, GRANDMOTHER: Good-night, children.

(*Sounds of doors closing.*)

IN TRACY'S BEDROOM

TRACY: Wonder what I could do to stop this horrible pain. Maybe they are right about all of this. But I won't go to the dentist. I won't!

(*He drops off to sleep and impish music is heard which is to create a feeling of trouble in the air. Madam Decay, head of the army of sick teeth, speaks in a voice that is drawn out and sharp.*)

MADAM DECAY: He is asleep. Ha, ha, ha. I'm Madam Decay. You have probably heard all about me. Heh, heh! Are all my pain-giving helpers here?

CHORUS (*drawn out*): Yes, Madam Decay.

MADAM DECAY: Very good. Now I will begin our meeting. Tell me, Cuspid, what did you do to deserve to be one of my followers?

CUSPID (*very sharp voice*): I have made him very uncomfortable with the help of our friend, Nerve.

MADAM DECAY: Very good. And you, Bicuspid, what did you do?

BICUSPID: I made him most rest-

(*Continued on page 48*)

POSTER STORY



L. Tollmer

THE BARNYARD GNOME

by
THELMA MORELAND

One April evening two little Norwegian boys were milking their spotted Telemark cow in a neat barnyard. Knud, being older, did the actual work, while little Axel sat on a pail and watched his brother. Soon the buckets were full of rich foamy milk.

Suddenly little Axel cried, "Knud, look! The nisse is here. Hurry! Take the milk in!"

Knud turned around with a start.

"Where? I do not see him!"

"He is hiding behind the barley stacks," cried little Axel. "I can see his wee red cap and pantaloons."

Knud looked and looked in the gathering dusk but could not see the nisse, the wee gnome who lives in barns of Norway and upsets the farmers' milk, unless he is well fed by the farmers' families.

"I think, Axel, that you are mistaken," Knud said finally. Nevertheless, he took his milk pails and started to the house.

"Ulrika, Ulrika," screamed the littler boy, "bring the porridge."

Soon a little girl, her golden braids flying, scurried out with a bowl of porridge to appease the gnome. With her came Rover, the dog, a reguish scamp who watched her put the bowl of porridge in the thatched barn.

"There," said the girl, "the nisse will eat the porridge tonight and not spill our milk."

And sure enough, the bowl WAS empty the next morning. But I wonder if Rover knew anything about it?

Since April, the lent one based on this one there are be wor er child for the

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Since Thomas Jefferson was born in April, this season of the year is an excellent one in which to carry out a unit based on the life and achievements of this one of the "founding fathers." While there are sections of the unit which may be worked out successfully with younger children, the unit is primarily designed for the upper grades.—Editor

A Unit of Study on THOMAS JEFFERSON FOR THE UPPER GRADES

by
HELEN M. WALTERMIRE

INTRODUCTORY NOTE

Thomas Jefferson was born on a plantation in Virginia, April 13, 1743. He received formal college training at the College of William and Mary and after further study was admitted to the bar. As a great friend of Patrick Henry he became deeply interested in the cause of the colonists. He was chosen as delegate to the Continental Congress and there became the leader of the radical group.

Jefferson was asked to write the Declaration of Independence and after working on it for days he produced the document so perfect that it was accepted by the Congress after only two minor changes. After the Revolution, Washington appointed Thomas Jefferson his Secretary of State. In 1804 he was elected president of the United States.

When Jefferson died, July 4, 1826, he wished to be remembered not as a president of the United States but as the man who founded the University of Virginia, did much for the cause of religious freedom, and wrote the Declaration of Independence. As we study his life today we realize how truly important these things proved to be in the history of our country. His great faith in the ability of the people to govern themselves was the foundation upon which Jeffersonian democracy rested.

DISCUSSION QUESTIONS

1. Why do you think Jefferson was chosen by the Continental Congress to write the Declaration of Independence?
2. What part did Jefferson play in the founding of a free public educational system such as we still have today?
3. Do you believe Jefferson's desire for expansion proved that he was a far-sighted leader?
4. Why was there a lifelong quarrel between Thomas Jefferson and Alexander Hamilton?
5. In the Declaration of Independence what single sentence means the most to you?

INTRODUCTORY ACTIVITIES

1. Bring the picture, "The Signing of the Declaration of Independence" by

Arthur Becker, to class to be used for picture study.

2. Make a large map of the United States and on this as your study progresses show how territory was added to the United States during the time of Jefferson.

3. Find and mount the portrait of Thomas Jefferson by Gilbert Stuart and post it on your bulletin board.

4. Make a water color or pen-and-ink picture of Monticello for your room.

5. Collect pictures and write paragraphs to make "Who's Who" of great men who lived and worked with Jefferson.

Suggested list:

Patrick Henry
James Monroe
Francis Fauquier
Thomas Paine
Merriweather Lewis
Alexander Hamilton
James Madison
Marquis de La Fayette
George Washington
John Adams

STUDY OUTLINE

I. Boyhood

- A. Born in Virginia
- B. Father's home—Shadwell plantation

1. Raised wheat, tobacco

- C. Moved to Tuckahoe

- D. Boyhood activities

1. Rode horseback

2. Swimming

3. Played with kites and marbles

II. Education

- A. First, at home

- B. Then at the home of a clergyman

- C. At the College of William and Mary

- D. Studied with Francis Fauquier

- E. Studied law and was admitted to the bar

III. Builds Monticello

- A. Immediate reason—the burning of his former home, Shadwell

1. Library lost

- B. Facts about the building

1. Bricks and nails made on the site

2. Jefferson himself made the furniture.

- C. During this time he married Martha Skelton.

1. Moved into the finished wing.

- D. Monticello was Jefferson's home until his death.

IV. Public life

- A. Delegate to the Continental Congress

- B. Wrote Declaration of Independence

- C. Governor of Virginia

- D. Sent to Europe by Congress

- E. Secretary of State under Washington

- F. Twice president of the United States

1. Purchase of Louisiana

- a. Lewis and Clark expedition

2. War with Tripoli

3. Embargo Act

V. Other interests

- A. Began the fight against slavery

- B. Wrote the statute for religious freedom in Virginia

- C. Planned free public school system

- D. Suggested public library and art museum

- E. Founded the University of Virginia

- F. Did away with primogeniture (the right of the eldest son to inherit all his father's property)

- G. Invented a scientific plow

VI. Later life

- A. Wrote hundreds of letters

- B. Entertained friends at Monticello

- C. Devoted time to the University of Virginia

- D. Loved country life

- E. Experimented with seeds

- F. Wrote scientific papers

CONCLUDING ACTIVITIES

1. Dramatize from Mary Hazelton Wade's book, *The Boy Who Loved Freedom*.

2. Make booklets on "The Life of Jefferson" or the "Declaration of Independence." Illustrations might include pictures of the Liberty Bell, the quill pen used to sign the declaration, Independence Hall, and a silhouette of Jefferson.

THOMAS JEFFERSON



NOTEBOOK COVER

This notebook cover design shows Thomas Jefferson in one of the most important activities of his life—the writing of the Declaration of Independence. There could be no more appropriate cover for a Jefferson notebook than this; but it is not the only possibility.

Ideas similar to this may also be used for blackboard decorations, enlarged for stage scenery, and so on. It is our hope in all our projects to indicate many ways in which the material may be used and to stimulate both teachers and pupils so that they will be able to derive original designs for whatever art work they wish to pursue.



Monticello, Jefferson's Home

JEFFERSON NOTEBOOK

The pictures on this page show the main events and achievements connected with the life of Thomas Jefferson. They are suggestions for the type of material which might be included in a notebook which the class or each member of the class will compile during the study of the life of this great man.

Notice that these pictures show Jefferson's ability as an architect (he designed Monticello and the University of Virginia); as an inventor (many features of his home were devices of his own design); as a statesman (he was responsible for the largest increase in the size of the United States by the Louisiana Purchase); and as an educator (he founded the University of Virginia of which he was most proud).



The Rotunda of the University of Virginia



Tablet marking the site of Jefferson's birthplace, Albemarle Co., Va.

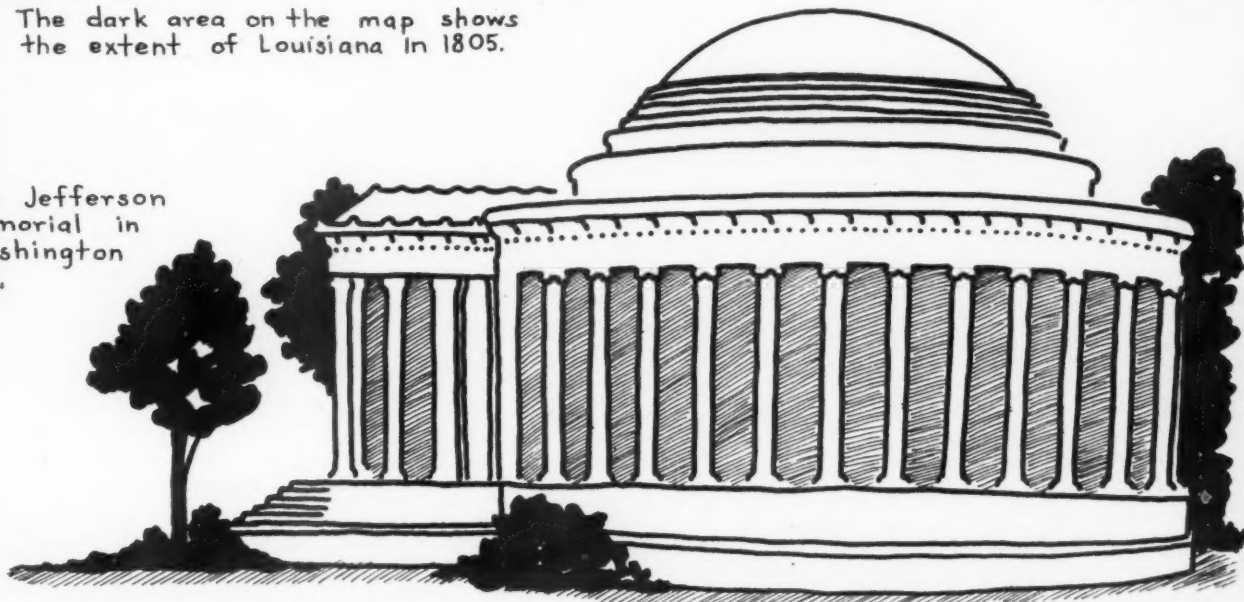


The dark area on the map shows the extent of Louisiana in 1805.



A ladder used at Monticello. It was designed by Jefferson, and has hinged rungs and grooved uprights so that it may fold into a small, compact shape.

The Jefferson Memorial in Washington D.C.



by

HAROLD R. RICE

Instructor, Teachers College, University of Cincinnati (on leave)

INTRODUCTION

With spring in the air and nature blossoming forth in all of her many wonders, the community is preparing for the annual Easter parade, a typical American custom. Daddy is looking at new straw hats, mother is searching for new colors to add to her costume, and the entire family is busily engaged in seeking various articles of clothing to welcome spring.

The school should be a part of this festive activity and the progressive teacher will welcome the opportunity to join with her children in creating these many fancies that society accepts as an annual requirement. While the *Easter bonnet* is one of the various articles that receives attention, the activity should not be limited to this article of clothing if the group interest does not warrant it. This article is merely suggestive and the activity will be adjusted to meet the interests and needs of the group entering into it.

HAT FORM

As the child will not only have a desire to create a hat, but will want to wear it as well, it is essential that the creation lend itself to use. Fundamentally a hat is made of two basic parts—the crown and the brim.

Once the child has an understanding of the construction he is free to create one to his own interests.

While other articles can be used with similar results, an empty cylindrical container such as an oatmeal box or an ice-cream container is ideal for the crown. One box will usually be sufficient for the crown of two hats. A large piece of fairly stiff cardboard will meet the requirements for the brim. An old suit box provides the necessary material for the brim.

FORMING THE CROWN

Trial has shown that the child can create much more freely by working "in the materials" rather than making a preliminary two-dimensional drawing of his creation. Therefore, the child should not be handicapped in being required to make a drawing first. Should the child feel a preliminary drawing is necessary, this is not undesirable. However, this part of the activity should be governed by the child's needs and

should not be a prerequisite established by the teacher.

Small children should not attempt to change the general shape of the cylinder when using it for the crown. Older children can do so and such variations will be suggested later.

The child should determine the necessary height of his particular creation and cut the box, Fig. (1), with a knife or coping saw, following a line parallel to the top edge of the cylinder. This will give a shorter cylinder without a bottom, Fig. (2). So that it will function properly when fastened to the brim, it should be trimmed of any uneven cuts.

FORMING THE BRIM

The second step is to cut a suitable shape for the brim. This will vary with the child's creation. Some hats will have no brim at all. The paper or cardboard available is cut into the desired shape, and the crown is placed on top of it. A pencil is drawn around the outside of the crown thereby marking the size on the brim, Fig. (3). When the crown is removed a pencil mark remains, Fig. (4).

While there will be various suggestions in practical methods of joining the brim and crown, little notches will prove popular. Starting at the center of the circle indicating the size of the crown, the pupil should cut towards the pencil line, forming a series of small notches, Fig. (5). After the center is cut away these notches are bent upwards at right angles to the brim, Fig. (6). Now it is a simple matter to set the crown back in place on the brim and to paste the notches on the inside of the crown, Fig. (6-A).

It is possible to join the two without the aid of the notches. The center can be cut away by cutting along the pencil line, Fig. (4), and discarding the inner portion. The crown is placed over the opening and the two joined by pasting strips of gummed craft paper on the inside of the crown and the bottom of the brim. Other possibilities will suggest themselves during the activity.

VARIATIONS

Older children will see many variations in the construction and will want to alter the shape. The lid can be removed from the cylinder and various angles cut to give different shapes. New tops can be cut and pasted in place. The brim can be bent into various angles. Two suggestions are shown in Fig. (7).

DECORATION

The hat is now ready for the basic coat of color. The hats can be painted with poster paint or covered with different colors of crepe or cutting papers. The colors desired will be determined by the individual.

Some will prefer the simplicity of their hat after it is colored and will not want to carry it further. If this reflects the personality of the individual, the child should not be forced to add any further materials that might be superfluous in his judgment. However, most students will feel a need of ornamental additions.

Feathers cut from paper, crepe paper ribbons, serpentine streamers, ribbons, buttons, beads, and bits of gaily colored cloth will enhance the child's creation. Fig. (8) shows a few of the possibilities.

SUMMARY

This activity might be one carried out in a community that affords an opportunity to visit a hat store. If this is possible the children should plan such a visit. Mail-order catalogues will offer the child pictures that can be studied and may fill the requirements although it is rather vicarious.

The unit just outlined is definitely an activity of "make believe." The child should not be led to believe that he is creating a hat that is accepted by society. Instead, it is one to meet his own purpose—that of "dressing up" for fun. This might be followed by an Easter party of an Easter parade, visiting other members of the school. In no way is the creation to be considered representative of an adult standard. It is made to suit the fancies of the child and should be recognized as such.



DIAGRAMS



Figure 1.



Figure 2.

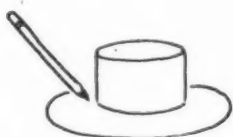


Figure 3.

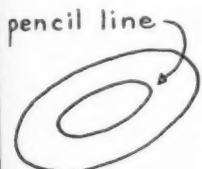


Figure 4.



Figure 5.



Figure 6.



Figure 6. -A

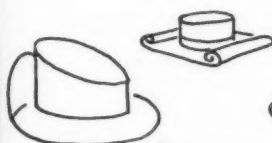


Figure 7.



Figure 8.



LF

The Lonely Saint

A STORY FOR ALL GRADES

by
FLORENCE A. POND

The little Saint above the cathedral door was lonely. He had been there so many years, his round face turned towards the sky. Never once had he seen the city streets, the square, or the gardens. On warm days perfume floated up to him.

"It's the flowers along the river bank," Big Angel overhead told him. "Too bad you cannot see them. If only you were nearer the cathedral door. Yesterday there were ripples on the water and boats passed by filled with boys and girls."

The lonely Saint heard all of this but not a word did he say. He studied the blue sky again and again but it told him little. Once a tiny bird flew down and perched upon his finger. The little Saint thought of this for years afterwards and always hoped he would come again.

This particular day was the flower fete. The Saint knew because happy voices had told him so. He heard them coming up from the city streets.

"There'll be flowers of every kind," they said. "Flowers, music, dancing, and crowds of people."

"How wonderful," sighed the little Saint. "It's all very well to stand here year after year holding this heavy trumpet but I would like to know the people who are passing by and I'd love to visit this old cathedral, never once have I been inside those swinging doors."

Just then Big Angel's voice was heard again.

"Why of course go to the flower fete!" he said. "I'll stay here and hold your trumpet. Go, enjoy the gardens."

The little Saint blinked and opened his round eyes very wide indeed. "But how can I get down?" he asked.

"Get down? Why you're only a few feet above the doorway, in a small niche. Don't be afraid. I'll give you a push."

"You're very kind, Big Angel," he said breathlessly, "I'd love to see the fete, nothing could be nicer. But I've stood here so many years my legs are stiff."

"Nonsense," exclaimed Big Angel. "Where is your courage, little Saint?"

There are places for your feet between the big stones. Feel about until you find them. Hold on tight, you'll be all right."

The little Saint's face had a determined look; Big Angel must not be disappointed. When at last the trumpet was taken from him, when he felt the push, he started bravely down. The little Saint's heart was bursting with thankfulness when he finally reached the pavement. He leaned against one of the old pillars and looked about. This was the world he had been waiting to see.

"That was splendid, little Saint," Big Angel shouted. "I knew you could do it. Have a happy day. Cross the square; the fete is beyond. Look out for cars. Here, take this wrap. I fold it about myself on chilly nights. It will make you look more modern."

So the little Saint took the woolen wrap and started bravely off. His little stone heart was filled with happiness. After all these years he was to see the flower fete and to know the people there. He walked slowly; he had to. His legs wobbled from side to side.

Soon boys and girls came towards him laughing and talking. How splendid they were! The Saint looked at them, his face shining. Not for worlds would he have frightened them away. His heart beat faster and faster. He stepped behind a tree and watched them pass.

"It's a pity I cannot walk with them," he sighed. "Now that I am really going to the fete we should know each other. I never thought anyone could be afraid of a statue like me but Big Angel says so and he knows best of course."

So the little Saint rested beneath a great oak tree in the park. The park was very friendly. Birds came near and sang to him. Squirrels peeked from their holes and rabbits nodded as they went hopping by.

Finally the little Saint turned towards the river. There were the ripples Big Angel had told him about. There were boys and girls in flat-bottomed boats and walking farther he came at last to the gardens which were lovelier than

This delightful story can be used with equal success in any grade. If the class is studying mediaeval life it will be doubly appropriate. The suggestions for using the story in various ways are given on page 46 and are well worth considering. —Editor

he had dreamed they could be. Trudging up and down the narrow paths he touched lillies, roses, and tulips with his stubby stone fingers. It was marvelous.

The little Saint moved slowly. There was so much for him to enjoy. Gardens were quiet, music came to him. He listened and followed until at last he came to the pavilion which was filled with dancers. The little Saint stepped into a sheltered spot and watched. His face was radiant.

Suddenly, high above the beat of drums, a voice cried,

"Oh see that quaint little creature under the trees. What's he doing? Who is he anyway?"

The woolen wrap had slipped off and the Saint stood out clearly in the bright light.

"Looks like a figure above the cathedral door," someone answered. "You know, the one holding the trumpet. Remember? Let's go and see."

But the little Saint was too quick for them. He flung the scarf about him and stepped into the thick bushes. It was hard; for his legs were still clumsy, his neck stiff. He heard the boys and girls behind him. He walked faster and faster—deeper and deeper he went into the woods. The little Saint was lonely now—more lonely than he had ever been. He loved people, flowers, and music. He loved the river, the ripples, the stillness of the forest, the tiny things who lived in it. But nowhere was there a place for him. He wondered why.

"Perhaps I shouldn't have come," he whispered. "Maybe the boys and girls were right. Whoever did hear of a Saint at a flower fete? I suppose through all the ages they have stayed close to the old cathedrals. That is where they belong."

So the little Saint leaned against a great tree and thought.

At last he stood erect, lifted his stone feet, and trudged slowly back to the city square. He walked as if in a dream, saying not a word. But, as he went something happened. His sad little face

(Continued on page 46)

Suggestions for a

PAN-AMERICAN DAY CELEBRATION

by
AGNES JOLIN

Few teachers are searching for prepared programs for this or any other day. All realize that the value of the final product is in direct proportion to what the class has contributed to its preparation. There is always, however, a demand for ideas more or less out of the ordinary on which to base an evolutionary program.

The following are suggestions which were adapted to fifth-grade ability and which culminated in a Pan-American Day entertainment. They may easily be slanted above or below this level.

Throughout the activity constant attention should be given to the following points: (1) Is every child finding an opportunity to follow a personal interest in the project? (2) Is the child's horizon being widened by use of community resources, radio programs, current periodicals, and books? (3) Is life in our neighbor countries being made real to the child? (4) Are individuals and community agencies being given an opportunity to serve the school, thus strengthening a desirable relationship?

USE THE COMMUNITY

PUBLIC LIBRARY: The flood of new children's books about our neighbors can well be the subject of a talk by the librarian. This talk might be given for the children and for the parents. On a visit by the class to the public or school library, a special showing of these new books will stimulate interest.

NATIVES: If luck is with you, a native of some Latin American country living in your locality will be prevailed upon to hold a quiz session. The real interests of the children will be brought out in an advance discussion. These topics can serve as the basis for a lecture, followed by further questions.

TRAVELERS: Rare indeed is the traveler who cannot be persuaded to present a talk for children. A display of pictures and objects aids in holding attention and gives added emphasis to points made. A large map on which routes may be indicated is equally helpful.

MANUFACTURING CONCERNS: Frequently people are surprised to learn the number of local firms which have South American or Central American connections through the sale of manufactured products. The possibilities of firsthand travel accounts by salesmen representing these offices should not be ignored.

RADIO: Post notices of the week's offerings relative to Latin American countries. Present a program over your local station on Pan-American Day. Clever radio acts can be presented in assembly and for groups.

NEWSPAPERS: Newspapers generally are eager for copy on school activities. Occasionally a staff photographer will be sent out for a good picture. In some cases copies of Latin American publications can be obtained through the home-town newspaper office.

CHURCHES: Returned missionaries or clergymen who have spent some time in the other countries of our group will be pleased to give an intimate picture of life there which appeals to children. Several Sunday school publications carry stories, songs, and pictures applicable to this unit.

WHAT TO DO

ART: Insist that all work by children be large, colorful, simple. Posters showing products of various countries, background scenes for plays, invitations to a program, large blackboard pictures, and large easel panels (easels from tailor shops) are a few possibilities.

PLAYS: Select outstanding incidents in a country's history. Suggest a possible approach for each as a play. The class may vote for the best play by a boy and the best by a girl as choices for a program. The usual values of playwriting will prevail here: good English, organization, imagination, skill in direction, selection of capable actors, etc.

MUSIC: From Victor Herbert's "Pan Americana" to the authentic folk melodies of the various countries, there is a wealth of music relative to the subject. Many recently published music books for elementary grades include songs

with amusing words or catchy tunes which delight the children. Albums of records of native songs are found in many homes. Records by operatic stars from our neighbor countries are available. These may be loaned to the school.

CARVING: Why not encourage carving of wood or soap objects? Excellent training and satisfying results are worthy objectives. Listing objects possible of production will add to the vocabulary.

MODELING: Modeling lends itself to reproduction of interesting objects in the life of a stranger group. Questions aroused by a display can provide an opportunity to follow up certain lines of inquiry.

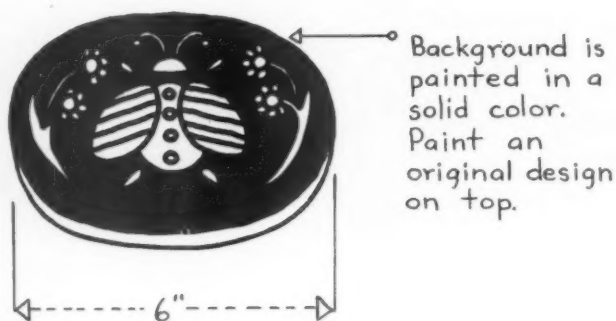
COSTUMES: Paint costume plates. Dress marionettes or dolls, even paper dolls. Ask speakers to wear native dress, or to loan costumes for a style show by the class.

MAPS: Emphasize the map. Familiarity with geographic location is an important factor in understanding neighbors' problems. Use colored pins and colored adhesive tapes as an interesting change. Two children dressed in smocks and berets can color sections of a huge map as a program develops ideas about the various countries.

IMPERSONATION: This exercises a child's imagination in a worthwhile direction. If he can begin to place himself in another's personality he is learning an important lesson for future living. Compare Simon Bolivar to George Washington as an introductory effort. How were their problems alike? Their careers? Their achievements?

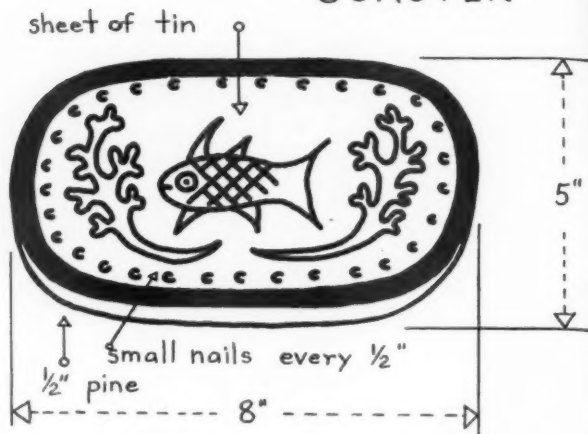
PROGRAM: For most parents the word program has but one meaning. All delight in seeing their children appear on the stage. A certain informality makes the presentation easier for all. Assemble in previous months the various suitable "acts." Invite parents, school nurse, supervisors, members of interested groups, and other grades. Here is the opportunity to develop poise in shy, weak-voiced children. They will strive to make their contribution give smoothness to the whole.

FIGURE 1. HOT DISH COASTER



Use $\frac{1}{8}$ " beaverboard or plywood.

FIGURE 2. HOT DISH COASTER



Stamp the design in the metal with a dull nail.

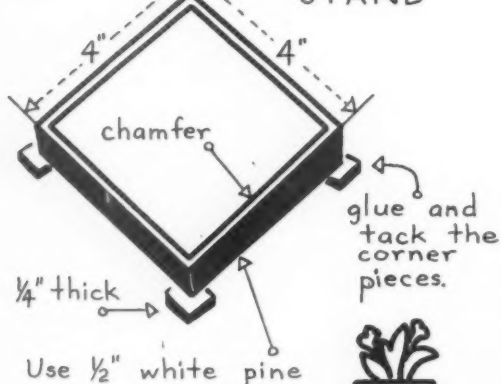


The design is made in a series of dents or light dots.



Tap lightly so as not to go through the metal.

FIGURE 3. SMALL FLOWER STAND



Paint a border on the flowerpot in the same color used on the stand.

ACTIVITIES IN WOOD

Mother's Day Gifts

by JEROME LEAVITT

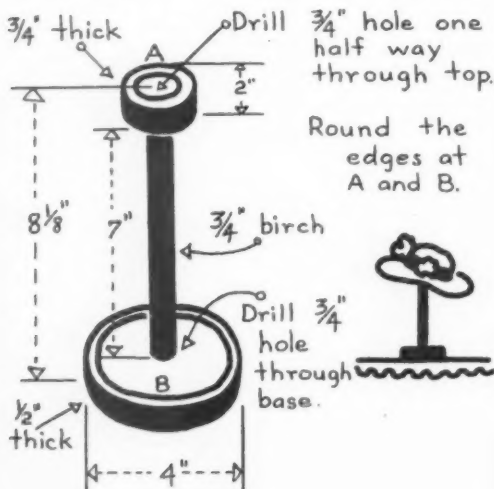
Children take a great deal of pleasure in making things for their Mother. In Fig. (1) we have a gift that even the youngest boy or girl can make. This hot dish coaster is a six-inch circle cut from a one-eighth- or a one-quarter-inch piece of beaverboard or plywood. After the circle is cut out with a coping saw the edges are filed smooth and then sanded. An original design, if desired, can be painted on a solid background. The entire coaster should then be given a coat of white shellac.

Another type of coaster is illustrated in Fig. (2). This can be any shape desired and cut from a half-inch piece of wood. A paper pattern should be made first so that the coaster will have an even shape. After the wooden section is cut in the shape of the pattern, the coaster is smoothed. Next one quarter of an inch is cut from around the edge of the pattern and traced on a piece of thin metal. Tin secured from a tin can will do, or any thin piece of copper, brass, or tin plate. After the metal has been cut out with tin snips, it is filed smooth. An appropriate design is then drawn on the paper pattern. The pattern and the metal piece are then placed evenly on the wooden base and small nails are used to secure the edges of the pattern and metal to the base. These can be small flathead nails about one quarter of an inch long and placed every half inch. The point of a common nail is then filed round and a series of light dents or dots are tapped through the pattern into the metal. After the entire design has been tapped through, the pattern is torn off and the metal polished. The wooden edges can be finished any way desired.

In Fig. (3) we have a small flower stand that can be used on a table. The main base is made of any soft wood four inches by four inches and one-half inch thick. A one-eighth inch chamfer can be put on the top edges or they can be rounded off. There are four feet made from one inch by one inch and one-quarter stock. These are glued and nailed evenly on the bottom of each corner of the base. The stand is then given two coats of paint.

The last project is a hat tree and is shown in Fig. (4). The base is a four-inch circle cut from a one-half inch piece of soft wood. The top edges should be rounded off and the entire base sanded. The center section or pole is a three-quarter-inch dowel or broom handle about eight and one-eighth inches long that has been sandpapered. The top is a circle with a diameter of two inches and cut from a piece of three-quarter inch wood. The top and side edges are rounded off quite a bit so that a hat will be able to fit over this piece and not slide off. This piece is also sanded very well. Next a hole the size of the dowel is drilled through the center of the base, and half way through from the bottom of the top piece. The three pieces are then glued together and allowed to dry over night. The finished hat tree can be stained and shellacked or painted.

FIGURE 4. HAT TREE



TEACHING *Music* IN THE GRADES

THE MINOR MODE IN SCHOOL MUSIC—PART II

by

LOUISE B. W. WOEPPEL

Supervisor of Music, Ralston, Nebraska

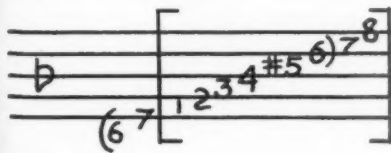
In the fifth grade, the class may learn minor two-part songs. Before sight reading, the teacher should review the minor scale in unison and as a two-part scale drill. (See *Junior Arts and Activities* for March, 1941). Unless the song is very easy, with much unison or solo work, it is best to postpone it until the problem of two-part singing has become familiar. Otherwise the difference in major and minor harmonies may confuse the children.

When the sixth grade studies minor three-part songs, the same problems present themselves. Because of its comparative rarity on popular programs, minor tonalities must be treated as a separate problem.

When the intermediate grades have ear-training drills, minor figures may be included. In the fourth grade it is wise to begin with identification work. In that case the teacher sings scales or figures with "Loo," except for the first note, and asks the children to decide whether the tune was Major or minor. Several five-minute drills of mixed major and minor figures will help to clarify the tonal differences.

In an advanced sixth grade or in junior high, in which chords and scales are built, minor forms may be introduced AFTER the Major have been mastered.

Children are naturally curious. In presenting the differences between the two modes, the teacher might well utilize this fact. "Have you ever wondered why major and minor music sounded so different? There isn't any magic about it, if you understand music. Do you recall how minor and major scales are related?" She draws the following diagram on the board:



[] Major () minor

"Composers decided that melodies sounded all right in this NATURAL MINOR, but the harmony would be

prettier if they changed a note or two. They raised the seventh note of the minor scale by putting a sharp in front of it. This made better harmony, so they called it HARMONIC MINOR. Most of our music today is written in that form of the minor scale." As she talks, the teacher places a sharp before the note marked "5" and counts up from the first note to show that "5" is the seventh note in the minor scale.

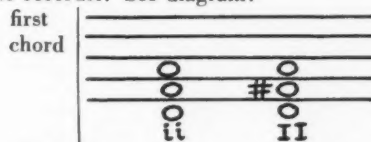
In a class that is interested in the science of music, she may wish to explain the difference between a Major and a minor chord. "Have you noticed that all the chords in a Major key do not sound bright or cheerful?" If she has a piano in the room, she plays all the chords in some Major key; "C" is probably the easiest because there are no sharps and flats. "In a Major key, only the chords built on the first, fourth, and fifth notes are Major." She slowly plays these three. "The second and third chords are minor." Again she plays the chords to deepen the aural impression. (If some ask what the chord on the seventh note is, she may tell them it is a "diminished chord," because the skips between the notes in the chord are smaller than in Major or minor).

If the teacher has a piano, she can do some laboratory work with the class. If not, she will have to depend upon the board. Assuming that there is a piano in the room, she might say to some child, preferably one who has learned to play the piano a little, "Play 'd'." She stations a second child beside the pianist to report what is done and another at the board to write down what is played. To the latter, the teacher says, "Place a Roman numeral II below the 'd'; it is the second note in the key of 'C'."

To the pianist she says, "Keep your thumb on 'd' Play the third and fifth notes above it, one after another. Then play them together in a chord."

To the reporter she says, "Is she playing any black notes?" (No) "Very well. Write down the skipping notes above 'd'." (If the class have not written notes in three-part harmony previously, the teacher may need to assist

the recorder. See diagram:

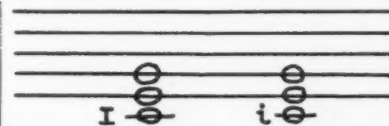


"In the key of 'C' we have no flats or sharps, do we? We can make this a Major chord by putting a sharp in front of ONE of these three notes. Play the first note sharpened, and the class may decide if it sounds Major." (No) "Try sharpening the middle note in the chord. Is that Major?" (Yes) "Let us sharpen the top note, to make sure. (No)

"Reporter, will you tell the class and the recorder what we did to make a Major chord from a minor one?"

Another class period, the teacher may wish to make minor chords out of Major ones. If possible, she experiments as before. "Play middle 'C.' Play the skipping notes that are third and fifth above it. "Play them together to make a chord. Class, sometimes we want to make a minor chord out of a Major one. Does anyone know how to do it? How did we make a Major chord out of a minor one? (By sharpening the middle note) "Does a minor chord sound lower or higher than a Major one? (Lower) When we made a Major chord, did we raise or lower the pitch? (Raised the third) What will we have to do to make a minor chord?" (Lower a note)

If someone suggests lowering the third tone, which is correct, try it, let the class listen, then try flattening the first and fifth tones to prove they should NOT be flattened. Write the correct form on the board as in the diagram.



"We can make the fourth and fifth chords minor by following the same plan."

If there is no piano available, the teacher might write the original form on the board, ask the group to sing it in

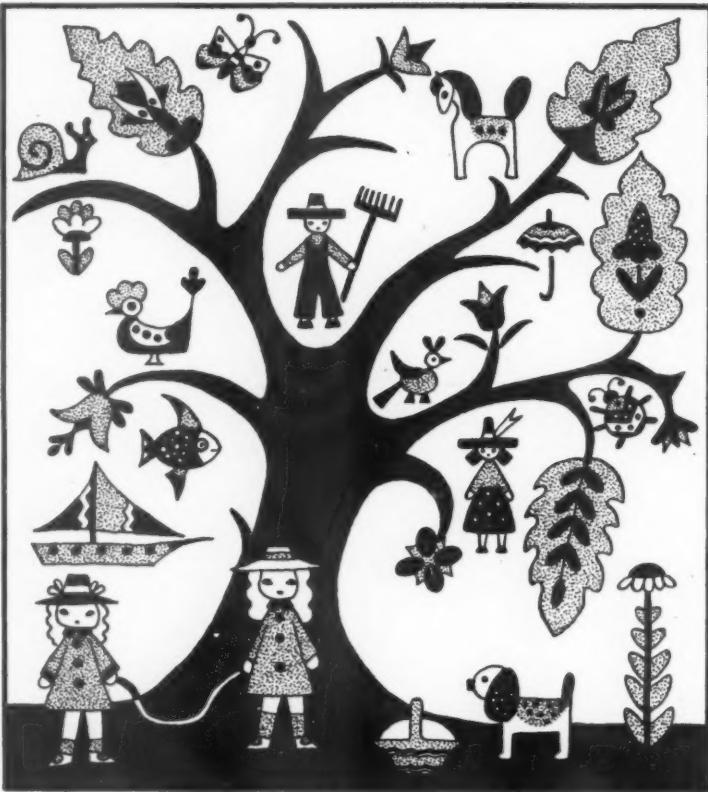
(Continued on page 46)

CREATIVE SPRING DESIGNS

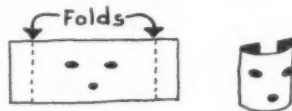
To make the classroom bright and cheerful during the spring season, the ideas shown on this page are suggested. The emphasis is placed on the child creating his own designs around a central theme. Too much stress cannot be placed on the creative aspects of art work done even in the lowest grades.

The panel at the left may be worked out as suggested or it may be drawn directly on the blackboard and the children, after sketching ideas to their own satisfaction on small sheets of paper at their places, may go to the board and draw their design in whatever place they choose. The teacher will provide the necessary colored chalks so that they may choose their own colors. This idea may be adapted more specifically by choosing a garden as the principal theme and having the children draw in the vegetables and fruits and garden activities.

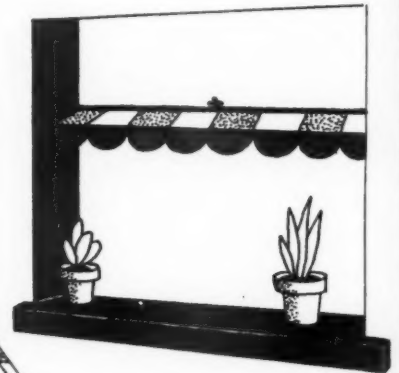
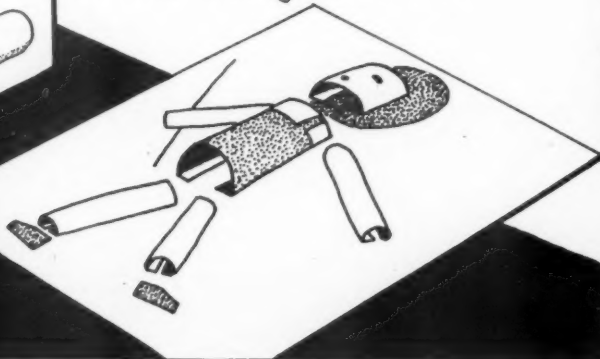
The ideas at the bottom of the page may be used for posters and notebook covers also.



Draw a decorative tree in colored chalk on a large sheet of wrapping paper. Each child in the class may contribute an original motif to the group panel. Bright colored construction paper is cut into shapes and pasted together. The child may select his own spot on the panel.



3 dimensional posters can be made with paper. Rectangular shapes may be folded, rolled, and pasted to a cardboard. A series of these half cylinders may be combined to form figures etc. Paint in designs on the background also.



Short, decorative awnings in light colors may be made of paper and painted. Fold at A & B. Tack at the top of window and hang the B fold over a taut string. The awnings face into the room.



Because there are valuable and unique wartime activities in progress in the rural schools of the nation, we are eager to follow this present article with suggestions from the various schools. Teachers are invited to write Dr. Wagner telling him of their experiences. His address is Cedar Falls, Iowa.—Editor

THE RURAL SCHOOL IN WARTIME

by
GUY WAGNER

Head of Department of Teaching
and

MATHILDA K. NEWMAN

Rural Demonstration Teacher
Iowa State Teachers College

"Remember Pearl Harbor" had just emerged as a national slogan when many rural schools throughout the country went into wartime action. Since that fateful day of December 7, 1941, the contributions, both direct and indirect, which the 121,000 one-room rural schools of the nation have made to the total war effort must surely be of colossal proportion. But these contributions, helpful as they have been, are not enough. Pupils and teachers alike must realize that their efforts should continue on an ever-increasing scale. We must go steadily forward on the thesis that each one of the 30,000,000 Americans in the schools of the nation has an ever larger part to play in contributing to the total war effort.

Do the children of our rural schools feel that they are actually contributing to the winning of the war? Indeed, many of them do. And they are right. Teachers who guide them wisely and conscientiously will find that they are grateful for the chance to play their significant part in the march toward victory.

CONSERVATION ACTIVITIES

Conservation seems to be one type of activity which has been entered into with the most zest. The children collect metal, rubber, rags, and paper because they know that these are of strategic importance as munitions of war. Class discussion as well as current reading materials have undergirded these salvage campaigns with intelligent understanding. But more than that, the money which they receive for junk can be used in the purchasing of war stamps and bonds. The children are proud to invest in the gilt-edged securities offered by their Uncle Sam. Socially, too, the children become better poised because of their business dealings with others in connection with their collecting, their sales, and their investments. Some schools have this maxim posted in the classroom, "Use it up. Wear it out. Make it do—or do without." Children are not likely to conserve in

one instance and be extravagant in another. They repair tears and worn spots at once. As a result, the children who are active in a campaign for conservation are better groomed than ever before. In one rural school, a little nine-year-old girl made the suggestion, during the weekly club meeting, that the children should care for their wraps by hanging them on hangers. She concluded her remarks with this sensible peroration, "Hanging them on hooks is hard on them—and anyway, it'll make the cloakroom look better." An alert teacher capitalized the dynamics of the situation and soon coat hangers began to appear as if by magic. Not only were enough coat hangers provided for room use, but several hundred were salvaged for resale to a cleaning establishment. The proceeds meant an increase in the record of war savings stamps bought by the children of that school.

In many schools there is a continuous paper salvage campaign. And there is little waste paper in wastebaskets these days that has not been used on both sides. Some children make covers of cardboard in which they keep sheets of paper which have been partially used.

PATRIOTIC EDUCATION ACTIVITIES

Assembly programs designed to develop intelligent awareness of the true progress of the war and to suggest services that young Americans can give are well received. Sometimes these school programs enlarge into community programs of the same nature. If the pledge of allegiance is given during these programs, the words of the pledge have vitality and meaning. When children face the flag and say, "I pledge allegiance to the flag of the United States of America" eyes fix unwavering on their flag and the sincere, ringing voices give sure evidence that this is a high moment.

Many other direct approaches are used in developing a spirit of loyalty

and patriotism. Neighborhood speakers have been used, especially on patriotic holidays, to discuss such topics as "What We Are Fighting For," "What America Means to Me," and "Americans Who Have Made Our Country Great." Children keep abreast of current events by the intelligent reading and discussion of current newspapers, especially the newspapers designed for elementary children. In many schools, patriotic education via radio is becoming common. Not only do children tune in to such week-end programs as "Abe Lincoln's Story," "Land of the Free," and "The Army Hour," but a careful study of week-day broadcasts reveals programs which merit listening and follow-up discussions during school hours. Outstanding among these school-hour programs is the Columbia Broadcasting System's daily series entitled "School of the Air of the Americas."

One other emphasis should be noted in the field of patriotic education. Children are being taught to utilize primary sources in their study of American history. For instance, rather than merely studying about Teddy Roosevelt, they read what he has said and written. And when such primary sources of historical information are implemented by old letters, newspapers, pictures, phonograph records, and other realia, great events and great persons in American history begin to take on real vitality.

PUBLICITY ACTIVITIES

Brief mention should be made of the various ways in which children make their wartime activities known. Community programs have already been mentioned. It is obvious that parents especially are kept informed by meal-time discussions. Some rural schools are making their major wartime activities known through the columns of the neighborhood weekly newspaper. This, of course, is all to the good for it not only gives children deserved credit but

(Continued on page 44)

FOR YOUR CLASSROOM

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Every teacher will want this distinctive set of animal prints. They are not just another set of pictures—they have many practical uses!

Many teachers are now using some of the subjects each month in classwork and are delighted with them. These animal prints are ideal for art and activity work in connection with the teaching of elementary science, social studies, history, geography.

The animals have been drawn by experienced artists. They are printed in black on a heavy paper stock. The borders surrounding the illustrations are in color—adding a distinctive and beautiful touch to the prints. Over-all size of each print is 7 x 9 inches.

Subjects included are: elephant, beaver, tiger, kangaroo, giraffe, rabbit, reindeer, polar bear, lion, squirrel, rhinoceros, panther.

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• LET'S READ MORE •

by
GRACE E. KING

"*The Robin's Nest* by Mrs. Madeline Leslie was the door through which Jack entered a bright new world," said the proud mother. "It's the first book he has read alone." We read into books our own experiences; so with the right book, the desire to read may begin at a very early age, and develop into a habit by the time the child reaches seventh or eighth grade. Unfortunately, however, too few children have this happy experience.

"One reason," says Frances Y. Young,² "why the younger generation is not book-minded is that all their books are chosen for them with the idea that the young should read only 'worth-while' literature. So when left to their own resources, they take refuge in the lively comics and picture-magazines." They want entertainment. Unerringly children themselves have chosen and saved the real books, discarding the false. Good books share great emotions with their readers and banish the childhood illusion that such-and-such an experience happened "only to me"; it develops that "what has happened to me" has happened people before, even a long time ago. Children need the support that comes from the books they read, to make of themselves the kind of grown-ups they want to be.

Dr. Augusta Jameson of the Guidance Counsel of the Laboratory Schools, University of Chicago, says, "We must think of what reading means to a very young child in connection with reading difficulties, in making pleasure selections for him. We do not know what a child's conflicts are, nor what things had been inhibitions in his earlier life." She continues, "Children are always handicapped who do not get the proper training when they are ready for it. They should be started very young; nor is it necessary to wait until high school years to talk about authors and illustrators of books. The author can be made a very real person, likewise the illustrator, and the appeal of the book thereby measurably enhanced. I want my children to hear things that I do not have the nerve to say; but books could say them."

For reading aloud to younger children there is a collection of 27 folk tales by Agnes Fisher called *Once Upon a Time* that is sure to be entertaining. Then there are three books reviewed

by Jean Gardiner Smith, Librarian at the University of Minnesota High School, in the January 1944 issue of *The Elementary English Review: Puppies for Keeps* by Dorothy E. Lathrop, *A Puppy for Keeps* by Quail Hawkins, and *Rufus* by Eleanor Estes. *Once Upon a Time* will be enjoyed by older children also. The other three are for young readers. In the same issue the following books are given favorable reviews:

Bippy Rides Again.....Downing
Don't Count Your Chicks.....d'Aulaire
Look Out Yonder.....Angelo
Cocky, the Little Helicopter.....Alden
Playboy Penguin.....Evers
Tibby's Venture.....Holberg
The Tangled Web.....Urbahn
Barrie and Daughter.....Caudill
The Model Airplane Mystery.....Stroutenburg
The Jack Tales.....Collected by Chase
American Warplanes.....Conger
Flying Power.....Hylander
Hathoo of the Elephant.....Wheeler
Friends Far

and Near.....Meyer, Sorenson, McIntire
Hathoo of the Elephant is said to be like Kipling's *Jungle Books*—a "distinguished book that will take its place in English literature."

Friends Far and Near "picture life in six carefully chosen regions of the Western Hemisphere. Each unit is made up of a well-written story with a plot centered around a particular family and their friends and neighbors... the new polar concept of the world... makes clear that people in different localities live differently, not because they are queer, but because certain modes of life thrive best under certain conditions, or because people have been isolated."

Following is a partial list prepared by the Staff in the Childrens' Department of the Chicago Public Library under the title "In the Picture Story-Books":

Don't Count Your Chicks.....d'Aulaire
Leif the Lucky.....d'Aulaire
The Little House.....Burton
Fancy Be Good.....Chalmers
In My Mother's House.....Clark
Flip.....Clark
The New Pet.....Flack
Hercules, the Fire Engine.....Gramatky
Loopy.....Gramatky
They Were Strong and Good.....Lawson
Day's Day.....Lenski
Lentil.....McCloskey
Make Way for Ducklings.....McCloskey
A Squash for the Fair.....Paul
An American A B C.....Petersham
Secret of the Ancient Oak.....Wolo

1 Book Rights Reserved
2 Author of *Secret of the Dark House*,
Cupples & Leon Co., New York, 50c.
3 Caldecott Medal Award Books

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teachers' Corner, Junior ARTS & ACTIVITIES.

A RELAXATION PERIOD by

MARGUERITE S. SUGG

Garden City, L. I., New York

Once a week, the children of the fourth grade spend their relaxation period mending their own clothing. Each child brings a piece of apparel that needs simple mending. He replaces buttons on shirts, dresses, or sweaters; and sews rips or torn places as well.

During this period we discuss the importance of personal cleanliness and the need for the conservation of our clothing.

OILCLOTH SCRAPS

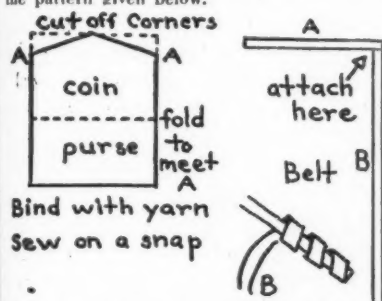
by

PRISCILLA PERKINS

Waterville, Maine

Many useful articles can be made from scraps of oilcloth. Coin purses, portfolio covers, belts, etc., are only a few of the possibilities.

To make a coin purse, choose whatever size and dimensions you wish and then follow the pattern given below.



A belt is equally simple to make and will add a colorful note to children's clothes or to play costumes. Following diagram, make B twice as long as A. Weave B over and under A. Attach the loose end with yarn and sew on an old buckle.

SILENT READING ILLUSTRATED

by

JEANNETTE B. ROSENFELD

New York, New York

The children are assigned the same reading selection and are told to read it silently. Then, at a given time, each child is handed a sheet of paper and told to illustrate something interesting from the story.

The pictures are hung so that all can be seen. In identifying these pictures, various parts of the story are recalled. Also, the varied pictures lead to the rereading (orally) of the selection to check for accuracy.

This device offers an excellent opportunity for self-expression and oral English of which so many of our children, especially in foreign sections of cities, are in dire need. It also creates the audience situation and promotes the habit of being a good listener.

PROMOTING CLEANLINESS

by

ETHEL MILLER

Strattonville, Pennsylvania

In my fourth grade each morning we look around for anyone wearing something new.

THE Teacher's CORNER

NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

It may be a new dress, shirt, or perhaps just a hair ribbon. Then, to the tune of "Mary Had a Little Lamb," we sing "— has a nice new dress (shirt, ribbon, etc.)." At other times we just sing, "— has his hair combed nice," or some other complimentary thing about the children. We try never to miss anything new, and to sing about each child every week. Each child endeavors to be clean and neat enough to warrant our songful attention.

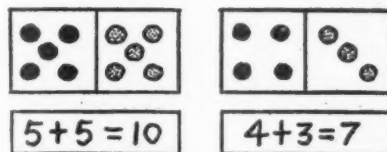
DOMINO SEATWORK

by

BESSIE L. ANDERSON

Chicago, Illinois

The idea of dominoes can be used very profitably for number seatwork. Each pupil is provided with a card on which are drawn twelve dominoes. As a part of the exercise the children may color the dots of the dominoes (or this may be done by the teacher beforehand) selecting one color to represent the number of dots on the dominoes. Thus, all one's will be colored red; all two's, green; etc.



The child may use his number cards and signs to place the correct number phrase and answer below each domino. If the children do not have number and sign cards, they may write the sum.

MOUNTING PICTURES

by

EMMA M. BUTLER

Ashland, Oregon

After mounting pictures for use in the schoolroom, the background often becomes faded while the pictures are still good. If glue or paste has been used in mounting them, it will be almost impossible to remove the pictures without tearing and damaging them.

It is an excellent plan to mount pictures by using rubber cement, which may be purchased at the dime store. When one wishes to remount them, he removes the pictures by using a knife. The cement may easily be rubbed off leaving the pictures in good condition.

If you prefer you may mount pictures by using a stapler, fastening the pictures to the background by means of small metal staples.

With care, the mounting paper may be turned over when faded and used again.

VICTORY GARDEN SCRAPBOOKS

by

GRACE CLOSE

Milroy, Pennsylvania

We are beginning to think about our Victory Gardens and are busy preparing Victory

Garden scrapbooks by collecting pictures of all the vegetables we plan to grow in our gardens. A record will also be kept of the kinds and cost of seed, when and how planted, etc. We shall keep a record of the vegetables canned and dried for winter use.

When school begins next September we plan to assemble all the pictures and records together with verses or poems and stories which we are making up about our vegetables, and then arrange this material in our scrapbooks.

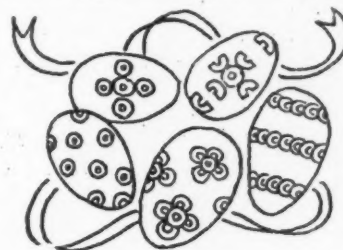
EASTER-EGG DECORATIONS

by

ELIZABETH OBERHOLTZER

Penbrook, Pennsylvania

To make unusual and attractive Easter eggs, attach gummed reinforcements (such as are used for pages in loose-leaf notebooks) to



cold, hard boiled eggs. Various designs can be created to increase the attractiveness of each egg. After the reinforcements have been applied, dip the eggs in dyes and after allowing to dry, remove the reinforcements. The design will appear in white on the colored egg.

NOTES

If teachers desire to earn a bit of extra money during the coming summer vacation, we invite them to write to us for information regarding the selling of subscriptions for *Junior Arts and Activities*. It is pleasant and profitable work. Write Agents, 4616 N. Clark St., Chicago 40.

Again we call teachers' attention to the splendid series of programs which the Columbia Broadcasting Company presents each Sunday—*Invitation to Learning*. During April teachers will be particularly interested in the discussions of *Morte d'Arthur* by Malory (April 2) and *Wuthering Heights* by Emily Bronte (April 16). Because of the deviation in time of presentation in different parts of the country and over different local stations, we suggest that teachers see their local newspapers for the precise times of these broadcasts.

ENTERTAINMENT HELPS

APRIL PLANS

by

GLADYS PARKER MORGAN

Here is April, the rainy month—the month spring seems real. You may be having your money-making program now as moving time is over for the rural schools and the work is going very well. If so, there were some recommendations for humorous plays, songs, and recitations in the September issue of *Junior Arts and Activities*. Some additional plays for a spring program and a few Easter suggestions follow.

Choice Dialogues for Rural Schools (September issue), "The Passing of Winter," 10 or more characters. Good. Attractive, simple costumes.

An adaptable plan for a spring operetta lasting about 50 minutes can be obtained free of charge from the Silver, Burdett and Company, Chicago. The plan is "In the Garden of Singing Flowers" by Rose Sattler Grimes. All songs are from *The Music Hour* series

(kindergarten, first, second, and elementary *Teacher's Book*). The stage plan and costumes are described. The plan can be changed easily to suit any school. Other songs can be used or some left out.

Early Bird Gets the Worm, Mary Louise Kempe, Wetmore Declamation Bureau, 1631 South Paxton Street, Sioux City, Iowa, 30c; 8 minutes, 8 characters. A delightful spring playlet in rhyme.

The Easter Treasure Book, Lenore Hetrick, Paine Publishing Company, 40-44 East First Street, Dayton, Ohio, 40c. Variety, if you want to emphasize Easter.

Churchill-Grindell II (September issue) contains 17 songs suitable for spring—more than enough for any program. "Pussy Willow," "My Little Yellow Duck," "The Rabbit" are recommended for small children's solos or

group singing.

"The Rainy Day" could be very clever worked out with any number wearing rain clothes and doing an umbrella drill after singing the song.

"Robin's Return" makes a beautiful solo for large or small.

"Daisy Bud" is beautiful as a song. Have some small girls dressed in white sing it. Each could have an umbrella covered to represent a daisy. Cut large white petals and pin to open umbrella. Pin a yellow center in place. Curl the edges of the petals around a pencil for a still better effect. The umbrellas will close partly giving the "bud" effect. Have the girls open them and keep time to the chorus.

If you have children to coach for a declamatory contest and do not have readings for them, the Wetmore Declamation Bureau (address given above) carries the biggest and best variety.

WARTIME

(Continued from page 41)

GIFT AND COMMUNICATION ACTIVITIES

By letters and gift boxes children in our rural schools have contributed to the morale of the armed forces in a measure beyond their imagination. There is hardly a person in the United States who has not read time and again the expressions of deep appreciation from those far away from home for the tokens of remembrance which they have received.

One school sent a Christmas letter to all community members in the armed forces. This letter included the list of those in the service and the present address; also included in the letter were a dozen snapshots of the school, the children, and community scenes. January had not passed until many expressions of gratitude were received at the school. Many of the men and women in service indicated that the address list made it possible for them to correspond with their old friends. And the pictures became dog-eared by constant showing to comrades in arms.

Some schools have sent one or more gift boxes every month. Included in these gifts are such items as linen hand-

kerchiefs, scrapbooks of funny cartoons, children's original drawings, clippings of local interest, books of short stories, and in some instances carefully selected foods, especially hard candies. Chain letters written by all members of the school, especially when relating incidents of local color and humor, are good morale boosters—both to the recipient and the writer. And postcard showers, especially on birthdays and holidays, have carried messages of cheer to all parts of the globe. Did the little children writing these cards and sending these gifts realize the great work they were doing? Of course their experiences were too limited to realize it fully. But watch their faces as they write, as they shop for gifts, and as they wrap packages. Watch their eyes as they read the grateful expressions of thanks from their friends away from home. The answer is written there.

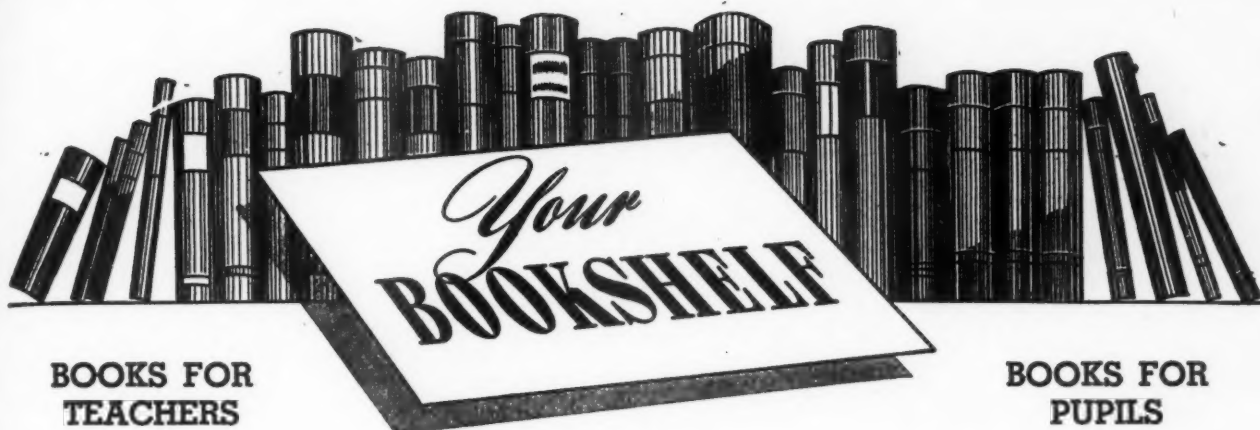
HEALTH ACTIVITIES

A good many rural children are disappointed and somewhat chagrined that so many boys from their community have been rejected from service because of poor health. Some of the

(Continued on page 48)

it is stimulating to readers of the local paper. The inclusion of wartime activities as a special feature of a rural school's own monthly publication also deserves consideration.

In many schools challenging posters related to war activities have been an outgrowth of stamp and bond campaigns, rationing, health goals, and salvage drives. In one rural school these posters have been bound into big books which have as titles "History of World War II in Pictures," "Machines in World War II," and "Our School and the War Effort." Attractive bulletin boards on which are posted creative drawings, cartoons, and war maps are capitalized in fostering the war efforts of the community in some school districts. Original songs, poems, and dramatizations, which reveal in part at least the war activities of the children and the community, are prepared for club meetings and community gatherings. All of these activities deserve consideration in planning a program of public information which will keep both children and adults on their mettle as soldiers of the home front.



BOOKS FOR TEACHERS

Described as "a statement of purposes," *Teachers for Our Times* reflects the aims, beliefs, hopes, and plans of the Commission on Teacher Education of the American Council on Education. The sixteen members of this commission through their director and spokesman, Karl W. Bigelow, have done a thorough job of presenting their views and their book, therefore, merits the careful attention of everyone. This is particularly so of elementary and secondary teachers, administrators, and those concerned with the preparation and growth of teachers.

After a five-year period of study and investigation the commission has arrived at various beliefs and opinions relative to the future of education in the United States. Specifically *Teachers for Our Times* is concerned with the training of teachers but this interest cannot be expressed without taking into consideration all the factors, social as well as professional, which are necessary in providing adequate, or superior, teachers. The commission is directing its attention not only to preparation for teaching but the in-service growth of teachers. Its point of view has been summarized in the introduction to the book. "... teacher education is a human enterprise, requiring the participation of numerous persons and dynamic by nature . . . improvement in teacher education is always possible . . . [because] the processes employed in group endeavor— . . . sensitivity to human relations, . . . the selection of ways of working together . . . are democratic in character and effective in result." The exposition of this thesis has involved stating in *Teachers for Our Times* some broad principles of planned action and the definitions of many concepts (such as freedom) which are becoming increasingly important.

Because this book does define and characterize trends and principles it is

important that every teacher know what this influential organization has to say; to agree or disagree as his evaluation of the material presented dictates. But more than that, this book surprised this reviewer at least by the force and power of its prose. We do not suppose that the prime purpose in writing it was to produce a piece of literature and yet there were passages of beauty and a general excellence in the movement of word with thought that, no matter what our convictions may be in other categories, can only inspire admiration and respect.

A final word. The section outlining the development of the American democracy as the commission believes it should and can be done is one of lucid exposition. However remote teachers may believe this to be from curriculum changes in teachers colleges or from summer workshops, they will profit by reading it—their own views will be considerably clarified.

(American Council on Education—\$2.00)

In the steady procession of stories built around historical themes, *Liberty for Johnny* by Adelaide H. and John C. Wonsetler is an interesting example because it combines so many features of colonial life and the struggle for independence.

Johnny is a Mennonite boy who lived in Pennsylvania. His adventures began when he was persuaded to look into the box of Professor Opticon, a travelling showman of doubtful principles. The professor's runaway slave, Domino, provided additional complications. Johnny's adventures included acting as a spy within the British-held city of Philadelphia, brushes with some of the officers of the Revolutionary army, and an experience behind the scenes in an eighteenth-century theatre. In the course of these many adventures, Johnny learns much of the outside

BOOKS FOR PUPILS

world and the reader learns much of life during that important historical period.

The scenes especially interesting are those in the theatre, about which there has been little written for boys and girls.

All in all *Liberty for Johnny* contains many fascinating moments, an excellent plot, and good characterization.

(Longmans, Green and Co., Inc.—\$2.50)

Among the pamphlets in which teachers of the elementary grades may be interested is one published by the Schools-at-war Section of the War Finance Division of the Treasury Department. It is called *The Teacher of Mathematics and the War Savings Program*. While not all the material is suitable for the elementary schools, sections devoted to material for grades three through six will provide much that can profitably be used not only to increase skill in arithmetic but to develop a greater consciousness of the important part the war savings program has in the winning of the war. Teachers who have difficulty in finding meaningful experience problems will find the many presented in this little pamphlet extremely helpful.

A copy may be obtained by writing to the Schools-at-War Program, Washington 25, D. C.

The Australian News and Information Bureau announces the release of a packet of helpful material. A resources map of that island continent in full color and very large, a large poster showing the most characteristic animals, and a smaller outline of the various features, habitats, and peculiarities of these animals complete the packet. For the small charge of 10c, to cover cost of mailing, this packet is available to all teachers and others. The address is Australian News and Information Bureau, 610 Fifth Avenue, New York 20, New York.

RUSSIA

(Continued from page 8)

quest to *The Information Bulletin*, Embassy of the Union of Soviet Socialist Republics, 1125 16th Street, N. W., Washington, D. C., a tri-weekly bulletin will be mailed free of charge.) The boys and girls should also be encouraged to write stories, essays, news articles, etc., during this study of Russia.

ART: Making costumes and scenery for a dramatization will afford many unique experiences in art. Besides that, the making of notebook covers and the sketching of illustrations to accompany texts will provide additional creative opportunities. If possible, the class should have books showing various typical Russian designs for such things as costumes, Easter eggs, houses, etc.

MUSIC: If possible, pictures of characteristic Russian musical instruments (such as the balalaika) should be brought to school for study. Typical dance forms should be heard in connection with the study of the ballet which, in Russia, is considered by many authorities to have reached its zenith.

HEALTH and SAFETY: Discuss the problems faced by the Russian people in sections of the country where famine and epidemics have formerly been prevalent. What necessary measures were taken to eradicate these two forms of disaster?

CULMINATING ACTIVITIES

The many activities which have taken place during the unit should be brought together in some manner to make a unified whole in the minds of the children. This may be accomplished by preparing a long program in which a dramatization of one of the Russian legends is only a part. The remainder may include music by Russian composers or performed by Russian artists; a round-table discussion of Russian education and culture by those boys and girls who have done most research in these branches; the singing of Russian songs; and perhaps some Russian folk dancing.

MUSIC

(Continued from page 39)

unison, one note after the other. Then she might change the notes, with sharps or flats, and ask the class to sing each. Later they could sing the minor chords alternating with the Major chords in harmony drills. (See *Junior Arts and Activities* for December, 1942 for detailed information.)

This advanced theory requires a class with a good foundation, keen ears, and a scientific turn of mind. If a class is interested only in the participation of singing, or in listening, they may care little for these technicalities. At junior-high level, where classes in advanced music are sometimes elective, the teacher may find students who thoroughly enjoy this work. Although harmony, as a subject, is usually not offered below senior-high level, an interested class and teacher may lay an excellent foundation in junior high. There are excellent harmony texts available, suitable for the teacher's use and understandable to a musical adult without an instructor.

If the teacher discovers, however, that the intellectual aspects of music do not interest her group, she must strive to inculcate appreciation through enjoyment rather than through understanding. The ultimate goal is appreciation, whatever the route one follows.

LONELY SAINT

(Continued from page 36)

grew brighter and brighter just for thinking of all the beautiful things he had seen and heard. That much of the fete belonged to him.

Crossing the square, he looked back. There were the people, the carts piled high with fruits and vegetables, and the whirling cars. He lingered a moment, then pushed the heavy doors aside and entered the old cathedral.

It was late that evening when he looked out again on the square.

"Are you ready to come up?" Big Angel called to him.

The little Saint's face was shining. He had no fears now of being lonely.

"Coming!" he cried.

Next day the custodian of the cathedral found little Saint. He was holding the trumpet but not in his niche. Stone masons crowded about him.

"Oh look," they shouted. "Something has jarred the little Saint. He's out of place. Suppose we put him down nearer the swinging door where more folks can see him. What a funny smile he has, as if he was laughing with us. Let's give the trumpet to the Big Angel overhead. This one has carried it long enough."

Now whenever Big Angel asks if he doesn't want to go to another flower fete the little Saint always chuckles and shakes his head.

"Oh, sometime, Archangel," he cries gleefully. "But I've seen so much beau-

ty and there are still countless things for me to think about. Besides, this is where I belong, you know. Maybe some day I'll go to the fete but not now. Not for a couple hundred years at least."

SUGGESTIONS FOR USING THIS STORY

Project for school:

- (1) Reading and research
 - (a) Cathedral architecture
 - (b) Angels in art
 - (c) Spring festivals, Easter festivals
- (2) References
 - (a) *Studies of Church Buildings in the Middle Ages*, Charles E. Norton
 - (b) *Heritage of the Cathedrals*, Prentice Sartell
 - (c) *Gothic Architecture*, Edith Brown
 - (d) *Songs in Season* (Spring), Jessie L. Gaynor
 - (e) *Easter Carols*, Book I, H. W. Gray
 - (f) *Why We Celebrate Our Holidays*, Mary Curtis
- (3) Desk work

Sketch cathedral door before the Saint leaves and after he returns.

(b) Design festival scenes and costumes.

(c) Make setting for auditorium program, if one is to be staged.

Group Activities: Dramatize the story of the lonely Saint. Write Easter and Spring songs. Present the Lonely Saint, an Easter or a spring folk festival chosen by the teacher or group or written by the group.

Additional suggestion: This might be a nice time to invite the P. T. A.

—Marie G. Merrill

RAINING

When it is raining and I stay
Inside the house the livelong day,

I do not care;
We have the outdoors in our room
To brighten up the dark and gloom
Right over there

It hangs, upon the parlor wall
Quite near a little "come-in" hall,

So all may see
The fleecy clouds and purple hill,
The winding road, the little rill,

And soft green tree.
So when outdoors is dark and gray,
I think it's lots of fun to play
Inside the picture on the wall;
I quite forget it rains at all!

—Elsie M. Fowler

The Listening Hour



Since it has been impossible this month for us to present our usual page of information and illustrations about the subject for our cover design, and since our current subject is a composer of world-wide fame, it is fitting that we discuss him in this column.

Peter Ilich Tschaikowsky was born in 1840 (May 7). His family was not particularly musical. But, like a great many Russian families, it is probable that the Tschaikowskys were appreciative of music. Young Peter did not plan to be a musician. He chose law instead and for a while actually held a position in the Russian ministry of justice.

Tschaikowsky soon gave up this type of work to devote himself to music. He studied at the St. Petersburg (Leningrad) conservatory where he met and became friends with Anton and Nicholas Rubenstein, pianists and teachers. Later he went to Moscow where Nicholas Rubenstein was the head of the Moscow conservatory, and began to work on his earliest compositions. These attracted the attention of the head of the conservatory, but Tschaikowsky still had a long way to go before becoming one of the greatest of composers.

However, he was provided with an excellent background in the techniques of composition without which even a man of genius is at a loss. His technical knowledge stood him in good stead also when he was appointed as an instructor at the Moscow conservatory.

One characteristic which a great many composers and most Russian composers feel (Tschaikowsky among them) was a great love of the stage. Hence it is not surprising that early in his career as a composer, Tschaikowsky should attempt to write operas. Although he wrote several during his life some were not successful. A notable success was *Eugen Onegin*, although

this was not composed until much later.

Tschaikowsky was a great admirer of the works of Mozart seeing in them a blending of technical excellence and great emotion.

As his career progressed he composed the famous piano concerto which did a great deal to establish his reputation outside Russia. He also composed several pieces for chamber groups and strings as well as songs. But Tschaikowsky's great talents were for orchestral composition. His great overture fantasy, "Romeo and Juliet," is a proof of this as are his three great symphonies. His ballet music is charming and melodious, particularly that for the *Sleeping Beauty*, *Aurora's Wedding*, and *Swan Lake*. Everyone is familiar with the orchestral suite of selections from his *Nutcracker* ballet. These are not the only compositions of Tschaikowsky which have achieved a prominent place in the affections of music lovers.

It is sometimes said that Tschaikowsky's melancholy life has made all his music somber and sad. This is not so as anyone who listens to his many lovely waltzes (he was a master of the art of composing waltzes) and such compositions as the *Nutcracker* music and "Capriccio Italien" can see.

Although by nature a shy man, Tschaikowsky nevertheless was persuaded to conduct performances of his works in the great music centers of the world, including those in the United States.

His untimely death (in 1893) of a disease he contracted by drinking impure water was mourned by all Russians as well as by music lovers everywhere. His home, until the present war, was kept as a museum to which many people made pilgrimages.

There are those who say that the music of Tschaikowsky is not great

music. Yet who can call it otherwise when for so many years it has continued to give pleasure and bring happiness to all who hear it.

In connection with the study of the life of Tschaikowsky, the class may wish a listening hour composed of some of his works. We suggest the following program:

The last movement of the Fourth symphony

Sections from the Fifth and Sixth symphonies

The first movement of the piano concerto (the one which has become so familiar through popular versions)

Sections of the "Serenade for Strings" Any of the waltzes: from *Eugen Onegin*, *Sleeping Beauty*, etc.

"Capriccio Italien"

"Francesca da Rimini"

Selections from the "Nutcracker" suite "None but the Lonely Heart"

"Solitude"

"Marche Slave"

"Andante Cantabile"

You may recall that when this column was established, it was planned to give information regarding visual aids as well as music. This month we call attention to some sound movies especially designed for classroom use by Encyclopaedia Britannica Films, Inc. (formerly Erpi Classroom Films Inc.). They are a series on Canada (The Industrial Provinces, The Prairie Provinces, The Maritime Provinces, and Pacific Canada) designed for use in the elementary grades; Fundamentals of Diet, for elementary health and science classes; and Common Animals of the Woods, for primary and elementary grades. For further information write Encyclopaedia Britannica Films Inc., 1841 Broadway, New York 23, N. Y.

WORKMEN

(Continued from page 29)

less and angry. Once there was a little bit of a hole in my home. Tracy would not get it repaired by Capt. Dentist. Now the light is so strong that comes into my home that the Nerve family, who share the house with me, assist me to teach Tracy a lesson for treating us in this way. That is why we joined your howling army, Madam Decay. Such fun!

MADAM DECAY: Very good work.

EYETOOTH (*breaks in*): I want to report, too. Madam Decay, this is the experience I had with my neighbor, Mr. Incisor. We decided to have an exciting game of shooting arrows. What fun for us! Ha, ha, ha. Tracy didn't think it fun. Ah, me. But did he worry about taking care of us? Why should he complain at a little innocent game of ours and our joining your forces of decay? He has ruined us so we might as well finish the job he began and have a real time of it. Here is the new member whom I brought along to join our regiment.

MADAM DECAY: How do you do, little friend Incisor. We are so happy to have you in our midst. You must always be very faithful, and carry on our EVIL work.

INCISOR: Madam Decay, I'm very glad to join with you, too! I have been very angry with this boy for not paying attention to me.

MADAM DECAY: Some one tell me, what is this gossip about some kind of a conversation the family had over the condition of Tracy's teeth?

INCISOR: It seems that Tracy has almost made up his mind to go to the dentist.

(*Sound effects, stamping of feet as well as shoving.*)

MADAM DECAY: What is this I hear?

CAPT. ENAMEL (*leader of healthy teeth*): You have not won yet! This child will realize what you and your mean army are up to before it is too late. I am Capt. Enamel, leader of healthy teeth, far stronger than you and your followers are or will ever be. I cover the whole tooth, and intend to keep the whole tooth covered so that you and your cowardly army cannot enter to do your cruel work. We will fight to a finish, which will finish you, mark my words!

MADAM DECAY: We will eat through you yet, open the dentine and break it down. Then we will enter deep,

deep into the blood vessels and nerves until nothing can be done but pull out what is left of you, while my subjects move into a new house. Ha, ha, ha.

CAPT. ENAMEL: You will not attack us! Army, away! We have much to do. Are you ready to put an end to Decay's work and build a tooth future free from evil?

TOOTH ARMY: Yes, yes! We will fight with you, Capt. Enamel, to help make all teeth safe from Decay and all of her oppression.

(*Spirited music.*)

ANNOUNCER: There seems to be a change in the Brown family. I wonder what it can be?

GRANDMOTHER: I am so happy to be able to visit you and the children again. Where are they?

MOTHER: BOTH of them have gone to a school party. Oh, Mother, I am so pleased to have you with us again. But wait until you hear the wonderful news I have for you. Tracy awoke one morning with a terrible throbbing in some of his teeth. He begged me to take him to our dentist. He seemed so frightened! Well, we immediately visited Dr. Greene and let me tell you he worked wonders on that boy of ours. He has become quite a favorite with his class at school, and his marks have improved remarkably, not to mention his general health.

GRANDMOTHER: This is good news and a surprise, too.

MOTHER: Here come the children.

CLYDA: Hello, Mother. Why, Grandmother, when did you come? I'm so glad you are here.

TRACY: Mother, Grandmother, this is a happy surprise. It seems this day is full of surprises for me. The party Clyda and I attended was just full of thrilling happenings.

CLYDA: It was one of the loveliest parties. While we were dancing, the music stopped. Of course, we all wondered what had happened. John then made an announcement. It was so exciting! Tracy, you go on and tell the rest.

TRACY: If you insist, sis, I will. John announced right then and there that I had been chosen president of the graduating class. I'm so happy I don't know what to do.

MOTHER: I'm so proud of my son and daughter. Tracy, you have made us very happy. Dad will be so proud of this.

TRACY: Grandma, (*mischievously*) do you believe in dreams?

(*Happy music.*)

WARTIME

(Continued from page 44)

children even have a feeling that it is unpatriotic to be in poor health, "that is if we can help it." And in many one-room schools *something is being done about it*. Dental cards are being filled out more rapidly and in a greater number of cases. More schools are being able to boast of a nearly perfect dental record. Although school immunization programs are not common many families are being encouraged to have their children immunized by the family doctor to diphtheria and whooping cough and vaccinated against smallpox. Annual medical examinations are being looked upon with respect and the family doctor is a pleasant friend rather than one to be "scared of."

Sleep, too, is understood to be of mountaintop importance in a good health program. Lessons are learned better because children get to bed in time to obtain their needed ten to twelve hours.

The hot lunch is now an integral part of many rural school curricula. Mothers appear eager to help and interested in the right diet for their children. One young man home on a furlough told a group of children about the fine, balanced meals he had in the service. Harold, an eight-year-old, could hardly restrain from interrupting with the remark, "Why, you eat the same things we do." And from Mary, the one eighth-grade pupil in the room, came the admonition, "Yes, and we are pretty careful to have at least six colors of food on our plates. Especially if some of the colors are fresh fruits and vegetables, we are fairly sure to be having a balanced diet."

The prospect of healthier boys and girls from our one-room schools seems bright. Annual health and dental examinations, immunization programs, adequate sleep, and proper diet, *the big four on any substantial health program*, are on the increase. The rural one-room schools, guided by war conscious teachers, are making a healthier nation.

CONCLUSION

In setting up the preceding categories of activities, the writers realize that many important suggestions regarding the war work of the rural school are not included. But all of these activities will reveal themselves to the teachers and pupils who keep ever before their eyes the challenge "What can we do today to further the national war effort?"

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By FRANK A. STAPLES

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In Part III are the practical directions for making a number of projects, such as modeling, bookmaking, candlemaking, spatter printing, toys, puzzles, and many other articles. There are profuse illustrations and diagrams.

You may order this practical manual at \$1.50 from
The National Recreation Association, 315 Fourth Avenue, New York City.

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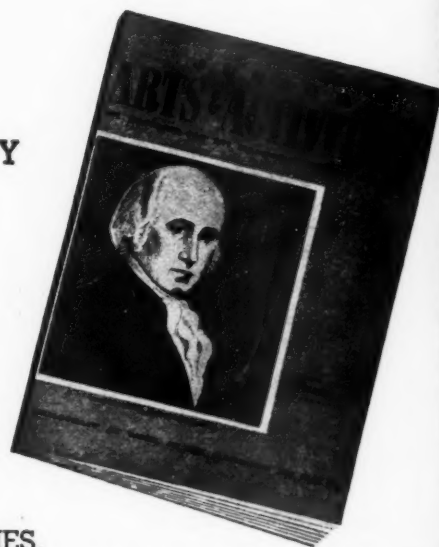
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